

March
1974

OLDE TIME

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NEEDLEWORK PATTERNS AND DESIGNS

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

"THE MERMAID"
AND MODERN
ADAPTATIONS
...COVER STORY,
PAGE 2

OLDTIME
PATCHWORK

BIRD OF PEACE

WOODLAND
CENTERPIECE

THE ETUI

TIMELY TOYS
TO CROCHET

RUGS
YOU CAN MAKE

DARNED FILET

SWEDISH
DRAWNWORK

TENERIFFE LACE

FURNITURE
DECORATING

WEAVING
WITHOUT A LOOM



OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

EDITOR *Barbara Hall Pedersen*

ASSOCIATE EDITOR

Edward Kutlowski

DIRECTOR OF PHOTOGRAPHY
Norman Strang

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Marie Janvrin

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A year ago, when we launched this little magazine, it was not without some misgivings. Our purpose was to encourage an interest in developing those skills and techniques which have contributed so much to our needlework heritage. We planned to make available to you, through this publication, many of the delightful old-time patterns and designs, selecting the ones we considered most worthy of preservation.

No project, however, is without its price in time and patience, and we wondered whether, in this modern day, we would find a sufficient number of dedicated spirits, women whose love of needlecraft was such that they would be willing to put forth the effort necessary to master these techniques and complete these projects.

Accustomed as we all are to the "quickie" type articles in current publications which offer instant gratification, would these older patterns seem too difficult to undertake? Or would there be those who would welcome the challenge of an intricate and demanding piece of work, caring enough to see it through to completion for the satisfaction of mastering something worthwhile?

These were the questions we asked ourselves, and, not knowing the answers, we had enough faith in our original concept to keep going. Now, a year later, our questions are beginning to be answered. While we would certainly be the last to claim any gift of prophesy, there does seem to be a returning to the acceptance of those solid values which form our foundations in history. We are beginning to pause, to take stock, and to place a greater value on that which is true and lasting.

Perhaps it is not really a trend. Perhaps it is only a small stirring in America's consciousness. There remains a great deal to be remedied in our society, but as long as there are those who rejoice in the satisfaction of a different task well done, there is hope for us all.

Your editor,

Barbara Hall Pedersen

Make a Rug on your Sewing Machine



Rug in Log Cabin Design

In the early 1930's, a new gadget for the sewing machine caused a minor revolution in rug-making, because it made possible all sorts of decorative treatments with a minimum amount of labor. If you look in your box of sewing-machine attachments, you may discover a thin flexible strip of metal with a slot parallel with one long edge. That's about all there is to this simple device, except that there are attachments provided for varying the width of the looped

fringe which results from winding the chosen material - yarn, bouclette, chenille, crochet-cotton or what-have-you - around the gadget and stitching it along the line of the slot. This results in a looped fringe with a narrow heading which is slipped off one end of the gadget, as the work progresses, and the winding continued on the side of the needle toward the worker.

The resulting fringe, which may be cut or left with the loops sym-

metrically overlapping one another as they are slipped from the gadget, may be used as an edge finish, spaced on the foundation material in a decorative manner or arranged so that the rows overlap and cover the background with a nap surface after being clipped and shaped. Then, again, the fringe can be made by the yard on the device and applied by hand or machine when one wishes to use it spirally. Guide lines are, of course, necessary, so that the consecutive rows, whether designed to space or overlap, shall be parallel with one another.

Rugs may be made by the machine-craft method much more speedily than by the hooking process. While any rug design with fairly broad areas may be used, filling in with straight parallel rows, a particularly successful rug may be developed on log-cabin lines.

Such a rug made thirty-six inches square is an excellent door piece.

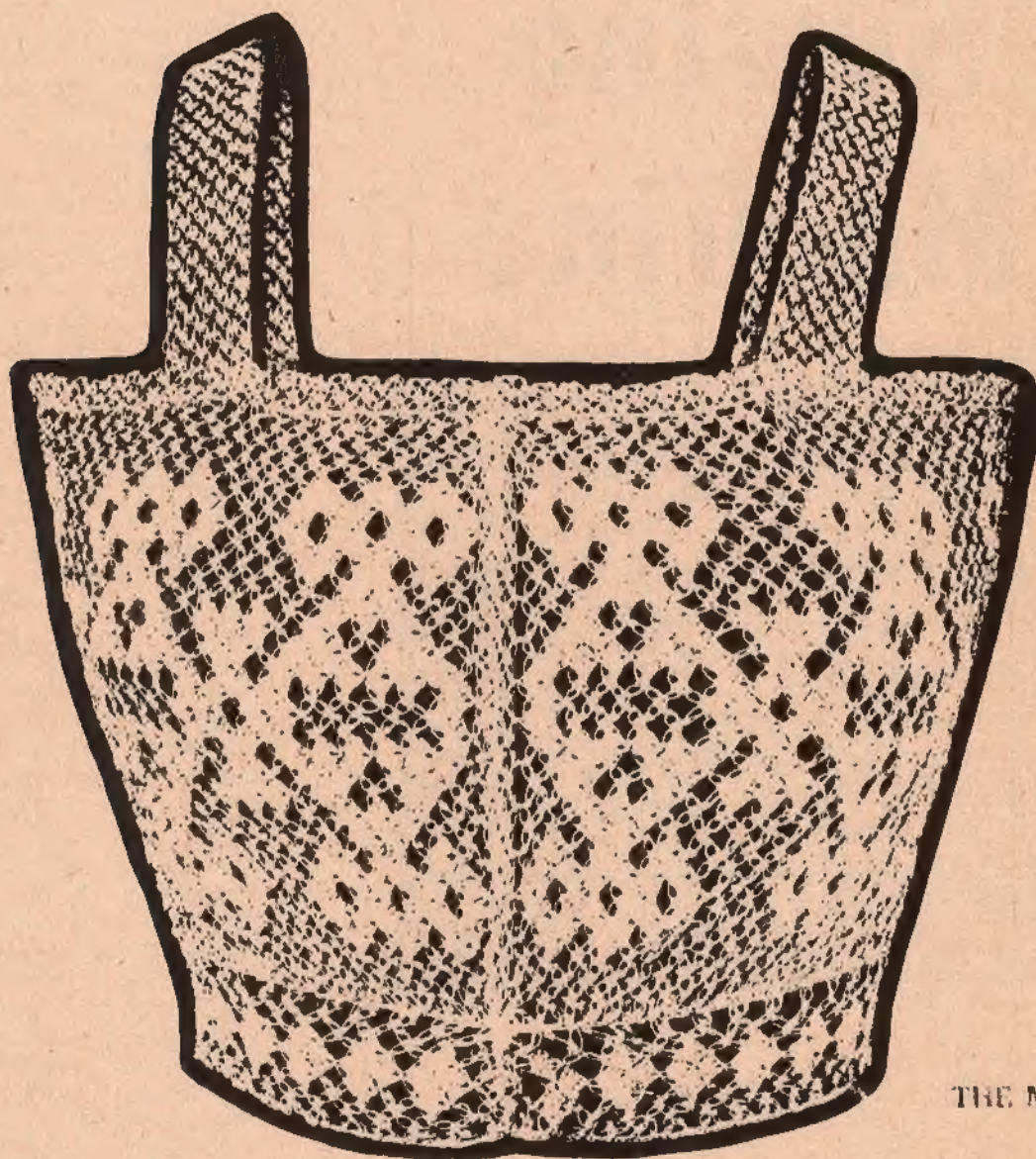
Naturally, the success of this type of rug depends largely upon the arrangement of color. So before beginning to stitch it is essential to have a very definite idea of the order in which the colors are to be used. It may even be found a convenience to lay in the color-arrangement on paper for a guide. Pale yellow was the basic color in one such rug, with faded blues, roses, greens, rust reds and browns used in combination, but any color-scheme may be chosen to harmonize with individual furnishings.

Any material that will wind evenly may be used for this rug - old silk stockings cut one-inch wide and on the length, old garments of wool cut one-half inch wide and crosswise the goods, or rug yarn such as is used for hooked rugs. Loops are left uncut. Use six-cord thread, stitching one row through the slot in the guide and then another one close to it after the guide has been slipped out.

Start in the exact center of the log-cabin square and work the rows around the four sides, joining the ends on one of the straight lines and varying the position of the joinings in the different rows. When the center square is completed, begin at one corner and do the small blocks on each side, alternating the direction of the rows in adjoining blocks. The outside edge may be turned under and stitched, or bound neatly with percale bias-binding.

"THE MERMAID"

and modern adaptations



THE MERMAID

The Hail Stone Stitch (h s st) is usually worked in pairs, that is, one stitch, then repeat, and join to proper stitch in previous row. -- Draw out the loop on the needle to a length equal to three chain, then work a s st over the single (left hand) thread of the three in the long loop. Repeat from -- for the second h st of the pair.

If the joining is to a previous row made in hail stone stitch, draw a loop through the two threads each side of the s st between 2 long loops of previous row, then draw off all three loops. Otherwise, make a s st in the designated stitch.

This dainty, lacy brassiere is most appropriate for wear under the popular sheer waist. It is very lovely

made in delicate pink, blue or lavender.

Use Clark's O.N.T. Mercerized Crochet Cotton, size 30 and Clark's O.N.T. Crochet Needle No.10. The work should measure eight inches wide from the medium size.

The stitches are the Hail Stone (described and illustrated on this page) and the Shell (made with 3 tr,

ch 2, 3 tr). The six tr of each shell are always worked in a joining stitch.

The term "join" is used for the regular joining of the hail stone stitch, where this is necessary, as well as for the s st, which is made when the joining is in the ch 2 of a shell.

Begin over an extra thread or ch 90.

Row 1. -:- 2 h s st, join, repeat 14 times, ch 4, h s st, turn. (Skip 5 chain between joinings.)

Row 2. Join (between 2 h s st below), -:- 2 h s st, join, repeat, shell (3 tr, ch 2, 3 tr), in next s st, join, -:- 2 h s st, join, repeat twice, -:- shell in next shell, join, repeat, -:- 2 h s st, join, repeat twice, shell in next s st, join, -:- 2 h s st, join, repeat, 1 h s st, d tr in last st of previous row, 2 h s st, turn.

Row 3. Join, 2 h s st, join, shell in next s st, join, shell in next s st, join, -:- 2 h s st, join, repeat, -:- shell in next s st, join, repeat twice, -:- 2 h s st, join, repeat, -:- shell, join, repeat, -:- 2 h s st, join, repeat, finishing row with s st in top of 4 ch, ch 4, h s st, turn.

Row 4. Join, 2 h s st, join, -:- shell, join, 2 h s st, join, repeat twice, 2 h s st, join, -:- shell, join, 2 h s st, join, repeat twice, 1 h s st, d tr in edge, 2 h s st, turn.

Row 5. Join, -:- 2 h s st, join, shell, join, shell, join, repeat three times, -:- 2 h s st, join, repeat, ch 4, 1 h s st, turn.

Row 6. Join, -:- 2 h s st, join, repeat, shell, join, 2 h s st, join, -:- shell, join, repeat, -:- 2 h s st, join, repeat, -:- shell, join, repeat, 2 h s st, join, shell, join, -:- 2 h s st, join, repeat, h s st, d tr in edge, 2 h s st, turn.

Row 7. Join, 2 h s st, join, -:- shell, join, repeat twice, 2 h s st, join, shell, join, 2 h s st, join, shell, join, 2 h s st, join, -:- shell, join, repeat twice, -:- 2 h s st, join, repeat, ending row with s st in edge, ch 4, 1 h s st, turn.

Row 8. Join, 2 h s st, join, shell, join, 2 h s st, join, -:- shell, join, repeat, -:- 2 h s st, join, repeat 3 times, -:- shell, join, repeat, 2 h s st, join, 2 h s st, join, 1 h s st, d tr in edge, 2 h s st, turn.

Row 9. Like row 7.

Row 10. Like row 6.

Row 11. Like row 5.

Row 12. Like row 4.

Row 13. Like row 3.

Row 14. Like row 2.

Row 15. Join, -:- 2 h s st, join, repeat three times, -:- shell, 2 h s st, join repeat twice, -:- 2 h s st, join,

repeat three times, ending row with s st in edge, ch 4, h s st, turn.

Row 16. Join, -:- 2 h s st, join, repeat 4 times, -:- shell, join, repeat 3 times, -:- 2 h s st, join, repeat 4 times, h s st, d tr in edge, 2 h s st, turn.

Row 17. Join, -:- 2 h s st, join, repeat 3 times, -:- shell, join, repeat, 2 h s st, -:- shell, join, repeat, -:- 2 h s st, join, repeat 4 times, ending row with s st in edge, ch 4, h s st, turn.

Row 18. Like row 16.

Row 19. Like row 15.

Repeat from row 2, for length equal to bust measure.

The Upper Edge. This edge, and the fronts have three rows of hail stone stitch all round.

The Straps. These are strips the required length, made of rows of hail stone stitches, finished on the edges like the main part of the brassiere.

The Waist Band. Chain 25, and skip 5 chain between joinings.

Row 1. -:- 2 h s st, join, repeat three times, ch 4, h s st, turn.

Row 2. Join, 2 h s st, join, shell, join, 2 h s st, join, h s st, d tr in edge, 2 h s st, turn.

Row 3. Join, shell, join, shell, join, 2 h s st, s st in edge, ch 4, h s st, turn.

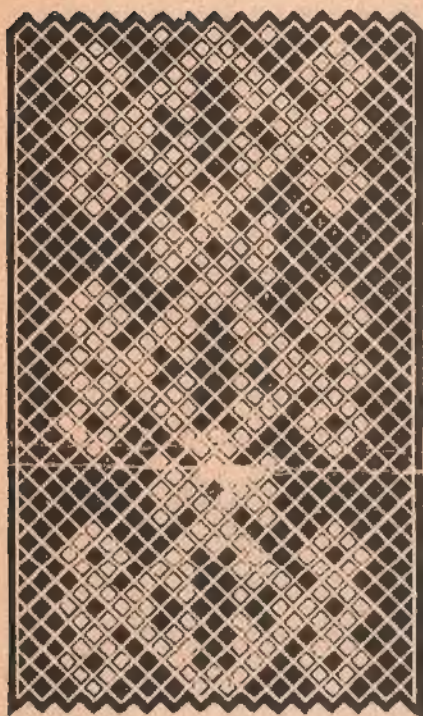
Row 4. Like row 2. Repeat from row 1 the length for waist measure.

The lower edge of the brassiere is fulled on the waist band, across the fronts and held easy for the back.

ADAPTATIONS OF THE MERMAID PATTERN

This old pattern, originally made in fine cotton thread as a camisole top, can be made up in yarn for a tunic top, or a lovely patterned stole. The "Hailstone Stitch" is the knot stitch, as we now know it in modern terminology and is well illustrated in
Continued on following page





PATTERN FOR THE MERMAID

the original description of pattern. Completed, the tunic top will fit a bust measurement of from 32-40".

To adapt the pattern for a tunic top: Use 2 skeins of 4 ply worsted yarn and a No.5 or F plastic hook.

Begin by chaining only 70 and on the 1st row, skip 5 chains, instead of 6. The shell is 2 tr c (instead of 3), a ch 1, 2 tr c. At the beginning or the ending, instead of a d tr c, use only a tr c and a ch 3, instead of a ch 4. With these adjustments and crocheting the 3 patterns as shown in the diagram, it will measure 36" long. It is easier to follow the diagrams (after you are familiar with the beginning and ending of each rnd) then to follow the written instructions. Lay a blank 3x5" card over the next row and move it up, as you crochet, to help you keep your place on the illustrated diagram.

When the patterns are complete, and your work measures about 36", it is a good time to block it, then connect to form a "tube": Ch 4, sc into beg ch. Make one of the knot st, then sc into last knot st at end of work.

Continue back and forth between 1st and last rnd until the knot st is evenly spaced to close the "tube". This will be the underarm seam of tunic. Do not detach yarn, disregard the waistband instructions and sc in every other st around the bottom for 2 or more rnds for finishing. Fasten off.

The straps are made of the knot st and there are no instructions in the original pattern. Fold the garment so the seam is under left arm.

Rnd 1: Attach yarn at 15th sc from side and make 2 knot st, sc in 20th sc, crochet 2 knot st, sc in 25th sc. Ch 4, turn.

Rnd 2: 1 knot st, sc in sc of previous rnd. Make 2 knot st, sc in sc of 1st knot st; 1 knot st, dc in beg ch. Turn.

Repeat this pattern for 10 or 11 times, or until strap measures 14 or 15". Attach yarn to back of the tunic in same relative position and in same manner as sides were attached. Fasten off.

Repeat for other strap. Finish by sc around armholes, straps and neck. This stabilizes the delicate pattern on the straps.

Instructions For Making a Stole With The Mermaid Pattern

Use a fine worsted yarn, 3 or more skeins of 4 ply are needed, and with the same adaptations as for the tunic, complete the illustrated diagram for 5 patterns, instead of the 3 as pictured. This will make the stole measure about 60".

Last rnd: Ch 7, sc in top of 1st knot st, ch 5, sc in top of next knot st and repeat to center, sc in ch of only shell in last rnd; continue to end of row, ch 5, sc in knot st, ch 2, dc on last knot st. Ch 3, turn and dc on the ch for a finishing edge. Also, dc on the beg ch, so both ends are the same.

A fringe is optional but not needed on this pattern. However, if you wish a fringe, cut yarn in 12" lengths and using 30 or 40 strands, knot into every other dc at both ends.

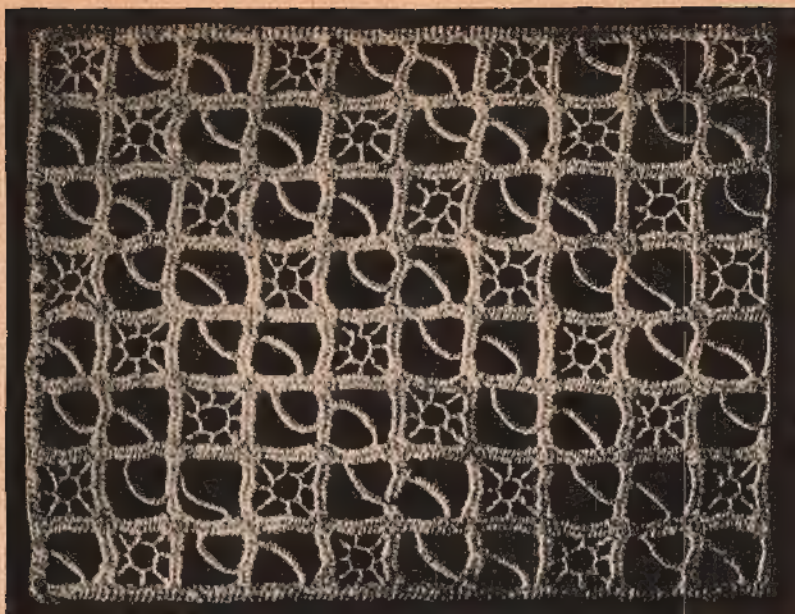
Mrs. Arden F. Sherf



Arm Pin Cushion

No.80 crochet cotton was used for the crochet covering, in knot-stitch; part of a ball will be sufficient. Pad a bicycle-clip, and cover neatly with silk or ribbon, of any desired color - yellow was used for the model. Make a chain of the length required and on this work knot stitch until the strip is wide enough to cover the padded clip and join at the back; draw the ends neatly together, and fasten. Make a little round cushion, cover with the silk, take a piece of the latter and cut in four deep scallops, resembling petals, place this under the cushion and sew securely to the side of the clip. For the knot stitch :- draw out the stitch on needle about one eighth inch, take up thread and draw through the loop, put hook under the thread just drawn through, between it and the loop, take up the thread and draw through, again and draw through the 2 stitches now on needle, chain 1, and repeat. To join the knot stitches, in next row, make a double each side of the knot for double joining, or in center of knot for single joining.

Lacking the bicycle-clip, such a cushion may have "bracelet" of whalebone, or any stiff material which bends without breaking; or two or three thicknesses of canvas may be stitched together, covered, and fastened by means of snaps.



Border in Swedish Drawnwork

Border in Swedish Drawnwork

By CHRISTINA OLSEN

(From a 1913 publication)

This border, three and one-half inches wide when completed, is very lovely for sideboard - or bureau - scarf, table-runner, tea-cloth, towel, or other similar article, or in different widths and finer materials for bands to ornament wearing-apparel. For the latter the work may be done in colored silks on fine, closely woven scrim. The pattern is very desirable as an "allover" effect for handbags, yokes, and various dress-accessories, or the pattern may be developed as an inset. A most attractive sofa-pillow has a border of this description, with a square of the same pattern in the center. Many ideas for its use will occur to one.

Stitch with the sewing-machine along both sides and ends of the width required, and buttonhole carefully over the stitching. If care is observed the buttonholing may be left until the drawnwork is completed. My own method is to baste the goods to be worked on a strip of paste-board, after cutting and pulling the threads. Cut five and leave four threads on each edge, taking care that the count is accurate, so that the same four threads will be left on both sides. In order to make quite sure of this, it is well to follow a thread across the space at beginning, and occasionally thereafter.

The number of threads cut depends on the quality of the fabric, whether coarse or fine, open or close weave - that is, the number of threads to the inch - also upon the size of open square wanted. The four threads between are for the woven bars.

The drawing may be accomplished at once, or a small portion at a time, in the length, and the lace-stitches may be put in as the bars are woven, or after they are completed, at the worker's own convenience. The weaving is done exactly as in Hardanger embroidery. Using linen thread of No. 60 or No. 70 - according to the quality of your material - work under two threads and over two, of each bar of four separating threads, darning in this manner back and forth until the bar is filled with close, even stitches; push them together as the work proceeds, so that they lie snug together, side by side, but do not crowd one over another. When you have reached the tiny square of four threads at the corner of the open space, push the needle through this and repeat. A wheel-stitch (known to Battenberg lace-makers as point d'Espagne, or Spanish point) fills every third space, and these spaces are arranged to run corner to corner or diagonally across the insertion.

Fasten in at corner of a space, take a buttonhole-loop to side of same space, halfway to opposite corner, bring the needle out behind the working-thread, twisting it twice, take a loop to corner, again twist the thread, and so continue around, fastening midway of each side and in each corner and make eight spokes in all. After twisting the last spoke, catch in the first loop made and twist down the first half of the loop to the corner whence you started; then push the needle through the tiny square of threads to corner of next diagonal space. To put in this stitch as you weave the bars, finish the surrounding bars all save the little space between middle of side and corner. Make the stitch as described, then weave the space left.

The diagonal bars, crossing two consecutive spaces between the spaces filled with wheel-stitch - the lower left corner of first space and upper right corner of second - may be either buttonholed or, as in the border illustrated, corded, and may be put in after the bars are woven, or as the work progresses. Commencing with the first of the two spaces, fasten in at the lower side about three stitches from the right corner, carry thread across corner and fasten in the same distance from left upper corner, return, fastening where the first thread started and making a bar of two threads, then wind these threads carefully passing the needle around and around them and forming a smooth, even coil, or buttonhole the bar, as you prefer. The winding is more rapidly done and quite as effective, provided the threads are laid close together and not allowed to overlap. Pass the needle downward through the bar last joined to, bringing it out three stitches up from lower right corner, carry it across and fasten in the upper horizontal bar of the same space, three stitches from left corner, return, wind the bar as before, pass to the right to within three stitches of lower right corner of next space, and repeat.

A double row of spaces, drawn one inch square, and filled with the lace-stitches described, or any others preferred, would make a very attractive finish for a sideboard-scarf, above a hemstitched hem. Pillow-covers too, may have inch spaces, and many other variations of the work and design are possible.



Centerpiece . . . Woodland Design

BY

MARY CARD

Editor's Note:

We do not have a graph for this design, but it is so lovely we are presenting it for the benefit of those who can copy from a finished piece.

The oblong centerpiece illustrated is most unusual and will find instant appeal with every lover of nature. It comes from the hands of an artist who finds filet an interesting medium with which to paint beautiful pictures of woodland and sea, of flowers and fruits.

The model was made of No.80 crochet cotton, and a No.14 hook was used for the work; the resulting centerpiece measures about fourteen by twenty inches. The stitches used are filet "familiar" the usual trebles, spaces, and open lacets or bars.

Begin with a close chain of 332 stitches.

1. Tr in 14th st from needle, 53 bars (of ch 5, miss 5, tr in next).

2. Chain 13, tr in last tr of 1st row, bar over each bar of 1st row; to increase one bar at end of row where there is nothing to work into, ch 5, a quadruple tr (over four times) into the same st that last tr was worked into.

3. Chain 13, tr into top of quadruple tr, 8 more bars, 1 sp, 22 tr, 13 bars, 1 sp, 19 tr, 1 sp, 8 bars, 1 sp, 10 tr, 5 bars, 22 tr, 1 sp, 3 bars, 4 tr, 1 sp, 4 bars, widen 1 bar as at end of 2d row.

4. Chain 8, tr into quadruple tr, 6 bars, 4 tr, 1 sp, 1 bar, 1 sp, 34 tr, 3 bars, 1 sp, 10 tr, 7 bars, 4 tr, 1 sp, 1 bar, 28 tr, 1 sp, 6 bars, 4 tr, 1 sp, 1 bar, 1 sp, 7 tr, 1 sp, 1 bar, 34 tr, 1 sp, 2 bars, 1 sp, 4 tr, 5 bars; to widen one sp at end of row, ch 2, triple tr (over three times) into the same st that last tr was worked into.

The 5th row begins and ends like the 3rd, and the 6th, 9th and 12th rows begin and end like the 4th. Begin the 7th, 10th and 14th rows with chain 10, treble in treble; and end them with chain 5, miss 2, triple treble into the next stitch. Begin the 8th row with chain 8, miss 5, treble in treble. For the even spaced rows

which make up the center portion of the piece turn always with 8 chain stitches. For the decrease or narrowing at the other end of piece slip stitch over a space or bar as the case may be, or leave such meshes unworked.

The Edging: Without breaking thread at end of last row, turn, chain 3 for a treble, 3 trebles in each of 2 spaces, 6 trebles in each bar across end, 9 trebles in each corner bar,

and 4 trebles each in corner spaces. Continue all around in the same way according to the size and position of the mesh.

2.-:-four spaces, chain 7, miss 1 space counting back and put a double crochet into the next space, then into this loop put 3 double crochets, picots of 5 chain, 5 double crochets, picot, 3 double crochets, slip stitch into top of treble -:-. Repeat from -:- to -:- all around.

Explanation of Stitches

Chain (ch). Make a slip knot on the needle, put the thread over the hook and draw it through the loop on the needle.

Single Crochet (sc). (Also called slip stitch). Having a stitch on the needle, insert the hook in the work, put the thread over the hook, and draw through the work and the stitch on the needle at the same time. These slip stitches are generally used to pass from one part of the work to another without breaking the thread, and to join one part to another.

Double Crochet (dc). With a stitch on the needle, insert hook in the work, thread over the hook, draw it through the work only, thread over again, draw it through both the stitches on the needle.

Treble Crochet (tr). With a stitch on the needle, put the thread over the hook, insert the hook in the work, thread over hook, draw through, thread over hook, draw through two of the three stitches on the needle,

thread over again, draw through remaining two stitches.

Double Treble (d tr). Thread over twice, hook in work, thread over hook, draw through the work, making four stitches on the needle, (thread over and draw through two) three times.

Triple Treble (t tr). Thread over three times, hook in work, thread over hook, draw through the work, making five stitches on the needle. Work off the stitches two at a time.

Quadruple Treble. Thread over four times, hook in work, thread over hook, draw through the work, making six stitches on the needle. Work off the stitches two at a time.

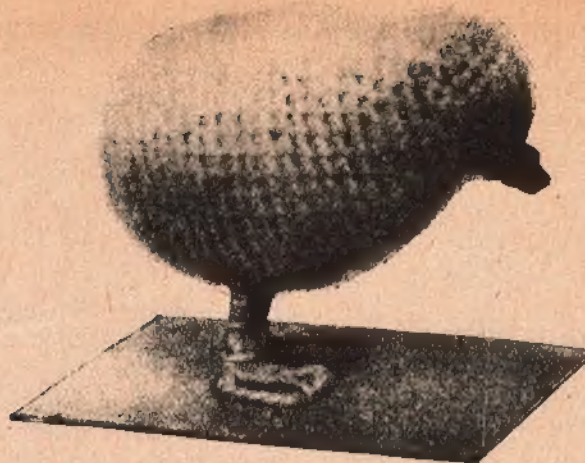
Space (sp). in filet crochet. Open squares or meshes formed by: chain 2, miss 2, treble in next stitch.

Lacet (lct). A fancy network often introduced into filet patterns, to give variety, or to pick out parts of the design.

Open Lacet or Bar. Chain 5, miss 5 stitches, treble in next.



Timely Toys to crochet



"CHICKEN LITTLE"

How the little folk do love these realistic, unbreakable toys, which can be squeezed and cuddled and tossed about without a bit of damage being done! And of course they have an especial fondness for fluffy yellow chickabiddies and ducklings. Time was when these little live things were displayed in some shop windows at Easter, just as new bonnets and greeting cards are, and were sold, each in a pasteboard-box with holes in the cover, to be carried home by the small owner and played with for a very little while. But this has all been done away with, thanks to some humane people who felt that the practise was really a cruel one, and entirely needless - as of course was the case; and we know now that a bit of yellow yarn and a little work with a crochet hook will give the small people of the household an Easter chicken they will not have to weep over next day!

One ball of yellow brush-wool will be sufficient for three of the chicks, with a little hat-wire for legs, and cotton-batting for stuffing. Begin at the beak with a chain of 4 stitches, join.

1. Two dc in each st of ch, using a hook which will carry the wool easily, and do firm, even work.

2, 3. One dc in dc, 2 dc in next; repeat; work in both veins or threads of st.

4. Turn, work back 9 dc; turn, work forward 8 dc; turn, and continue in this way until 5 dc remain; turn, miss 1, dc in next, miss 1, and work around, taking into the sides of turnings, and increasing 4 underneath.

5. Increase 3 underneath.

6. Increase 3 underneath and decrease 1 on top; as dc is used throughout, working 1 dc in each dc of preceding row save for increasing by working 2 in 1, or decreasing by

taking 2 together or missing 1, there seems no necessity for details.

7. Plain (dc in each dc).

8. Increase 3 at top and 2 underneath.

9,10. Plain.

11. Increase 3 underneath, at intervals.

12. Plain. Stuff evenly as the work progresses, packing the cotton into the head and shaping it well.

13. Increase 3 on the back of chicken.

14,15,16. Plain.

17. Decrease 2 underneath and insert the hat-wire for legs, letting it pass under 3 or 4 dc.

18. Decrease 1 dc at top and 1 underneath.

19. Decrease 2 underneath.

20. Decrease 1 each side.

21,22. Decrease 2 on back, 3 st apart.

23,24,25. Decrease gradually until you finish off by drawing the wool through the last few stitches, fastening neatly and securely over the stuffing.

Bend the ends of the wire to form the loop for each foot, and wrap feet and legs with the wool; work a large French knot in brown wool for the beak, and a small knot in black for each eye, place chickabiddy on its sturdy little yellow legs on a card, in as natural a position as possible, sew the feet securely, and it is ready to delight the heart of the wee lad or lassie who is so fortunate as to find it on Easter morning.



"DUCKY LUCKY"

One ball of the wool makes two ducklings, and the work is done exactly as described, in doubles, working in both threads. Begin at the tail with a chain of 5 stitches.

1. Three dc in next 3 st of ch, 2 dc in

end st, 3 dc down other side of ch, 2 dc in end st.

2. Dc in each of 4 dc, 2 dc in end; repeat for other side.

3. Dc in each of 2 dc, 2 in next or middle st, 2 plain (that is, dc in dc), 2 in end; repeat for other side.

4. Three dc, 2 in next, 3 dc, 2 in end; repeat.

5. Two dc, 2 in next; repeat all around, ending with 3 dc in end (at top).

6,7. Plain.

8,9. Begin by missing a dc at top of tail and work 3 dc in end, at bottom.

10. Miss 1, 4 plain, 3 in next, and 3 in corresponding dc on other side.

11,12. Plain.

13. Increase by working 2 dc in 9th st from center of back, each side.

14. Two dc in 10th st from center back, each side.

15. Plain, with 2 dc in center st at top of back. The hat-wire for legs and feet should be inserted here; shape the wire for each foot in the form of a small square, five-eighths or three-fourths inch, and push the sharp ends of wire up into the padding of the body, which is stuffed as the work progresses. If preferred the wire may be arranged as directed for the chicken; either method is good. Then when the work is finished, weave the wool over and under across the little squares, to form the webbed feet, and wrap it around the legs.

16. Two dc in center st at top, decrease 2 underneath (that is, miss 1, 1 dc, miss 1), rest plain.

17. Decrease 1 underneath.

18. This row shapes the breast, and the work is done backward and forward across the front (underneath), as follows: Work right around to within 6 dc of center back; turn and work back, missing the turning st, to within 6 dc of center back on other side; turn, work forward to within 2 dc of 1st turning turn, work back to within 2 of turn on other side; turn, work forward, decreasing 3 underneath, miss side of turning st and continue to within 3 dc of center back; turn, work back, missing center dc underneath, to within 3 dc of top on other side; turn, work forward, decreasing 3 underneath consecutively (as in 16th row), to within 3 dc of last turning; turn, work back, again decreasing 3 underneath, to within 3 dc of turning on other side; turn, work forward, missing the center dc under body and sides of

turnings, and continue around top of back.

19. Work around, missing side of turning st on other side, to within 5 of center back, turn; miss 1, work to within 5 of center back on other side, turn; miss 1, work forward, missing 1 at center front, and sides of turning st, to within 3 of center back, turn; work back to within 3 of center on other side; now turn and work around for the neck.

20,21. Plain.

22. Increase 1 at back of neck and decrease 1 in front.

23,24. Like 21st and 22d rows.

25. To shape the top of head, work to within 2 of center front; turn, work back across top to within 3 of center front (making 5 left underneath, in all); turn, work forward to 1st turning; turn, work back to turning on other side; turn, work for-

ward, decreasing 2 at center top. 27,28. Plain.

29. Decrease at top and at each side. The bill is then worked, as follows: Threedc across top, missing center st, turn; 3 dc back, turn; 2 dc. Fasten off, leaving an end of wool. Join to lower side and work 3 dc across, repeating as for the upper half of bill.

With the end left whip three strands of horsehair to the edges of the bill, upper and lower, to stiffen, and make French knot of black for eyes or, if liked, very small black beads may be used. Completed "Ducky-Lucky" is so realistic in appearance that one can almost hear him "quack." As suggested, it is a comparatively simple matter to copy almost any bird or animal in this way, and the little folks adore such toys.

" " ? " " ? " "

Query & Quote

I understand plain knitting, but have seen in some directions reference to "fagot" and "purl." Will you please explain?

Mrs. J. T. B.

The purl, or seam-stitch is the exact reverse of the plain knitted stitch. To make it, bring the thread between the needles to the front of work, put the needle through the front of the next stitch on lefthand needle from right to left instead of the usual way in plain knitting, which brings the right needle in front of the left instead of back of it; now carry the thread around the needle and draw the loop backward instead of forward. Before knitting plain again, return the thread to the back of the work. "Fagot" is simply a shorter term for "over twice and purl two together": Bring the thread to the front as directed, then pass it over the right needle and to the front again, giving an extra stitch; put the needle through next two stitches on left needle, thread around point of needle and draw the loop back through the two stitches.

Here is a knitted stitch which my mother used to use; she learned it in England: Cast on any number of stitches divisible by three; over, slip one, knit two together, repeat. All

rows are the same. This makes a very thick, soft ribbed pattern, suitable for heavy scarfs, sweaters, afghans, and similar articles.

Mrs. J. T. T.

In the April-May copy of "Olde Time Needlework Patterns and Designs" on page 14 and 15 it gives some doilies to make. The instructions, all but one, call for medallions to fasten in but nowhere does it say how to make them or what they are made of. I want to make them but it is impossible with the instructions given.

Mrs. J.M. Pinkerton, 1114 15th Street, Bellingham, Wa. 98225

Unfortunately, one of the problems we have in reproducing these old time patterns is that some of the materials called for are no longer available, and I am afraid that is the case with the medallions called for in the doily pattern to which you refer.

Sometimes it is possible to substitute modern materials with these old designs, and that would be my suggestion to you. I am wondering if perhaps the small flowers which are available by the yard and sold as trims might not work in this case.

Quartette of Cushions Quilted in Italian Style

Designed by HARRIET WATERS



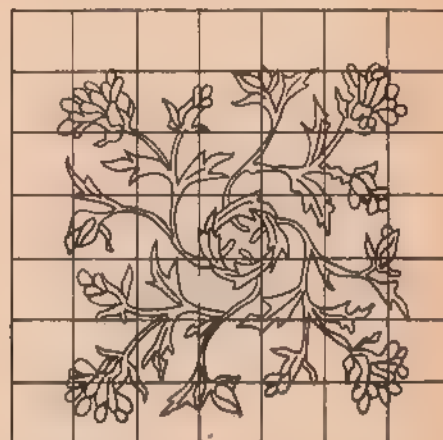
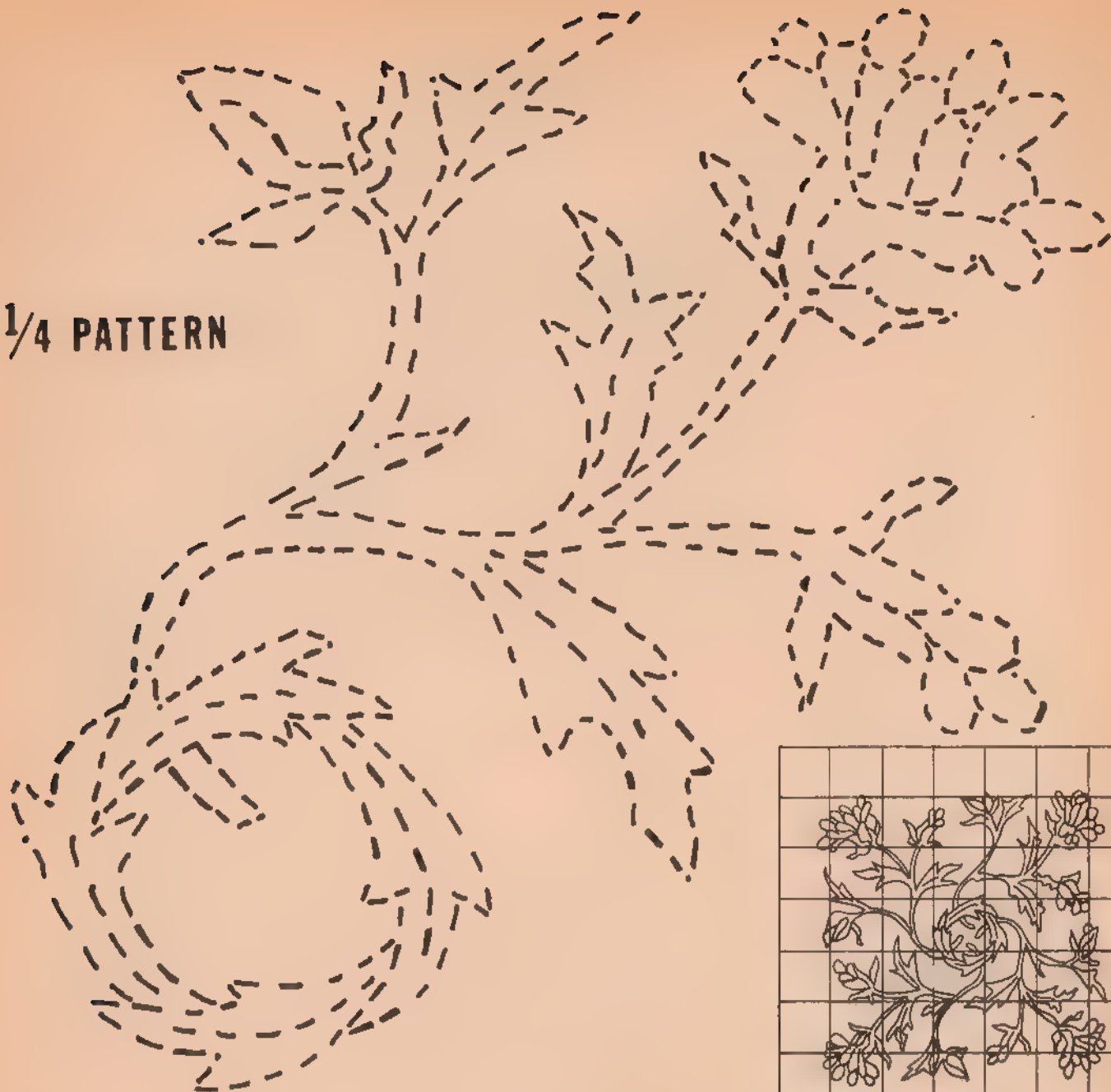
Quilting is just as interesting, just as lovely, and just as much in favor now as it has been for many seasons past, and nowhere is it more charming or more easily done than on pillow-tops. We are all familiar, by now, with the usual quilting methods and the novel variations thereof, but for beauty Italian quilting is perhaps the leader. This quilting is done in a corded or stuffed effect, and is not difficult to do. It is particularly

adapted to taffeta; but it can be interestingly developed on other materials.

Four pillow-designs in this type of quilting are presented here - a sizable square one, suitable for living-room use; two smaller squares for boudoir or bedroom; and an infant's pillow. The largest of the models was developed in changeable taffeta, and the two smaller ones in plain taffeta. The colors are a mat-

ter of personal choice, of course. Of the models, one of the boudoir-pillows was rose-pink and one a delicious jade-green. The largest one was a mixture of rose and blue. The baby pillow, on the other hand, was made of sheer white handkerchief-linen, with the design stuffed with pink - a novel departure from the usual method, and very attractive. Of course, the stuffing may be white if one is very conservative, or it may

1/4 PATTERN



be blue, or any of the other pastel shades now used for babies. The stuffing should be four-ply German-town yarn. In selecting the shade of yarn for the stuffing, remember that the color will be toned a little by the over-fabric, and choose a shade a little brighter than you would if there were to be no covering.

It is interesting to note that the four designs have a good bit in common. One of the small pillows bears a daisy spray very much like the whorl of sprays on the largest pillow. The design on the baby-pillow carries a simple spray of five-petaled flowers and small leaves. The leaves are coupled on the remaining pillow with flowers from the daisy-sprays. It's mostly a matter of what sort of

pillow you want.

It is essential, for Italian quilting, that the lines of the design, unlike those of ordinary quilting, be double, in order to carry the cording. The first part of the work is done just like ordinary quilting: the fabric is backed with a sheet of cotton wadding and this with a piece of cheese-cloth cut the same size and bearing the outlines of the design. Lay all the pieces smoothly and evenly together, being sure the design is right side out. Then baste the thicknesses securely together to prevent slipping. Baste very generously so there will be no chance for the design to get askew.

Begin quilting at the center of the design, and work toward the edge, so

that any slight irregularities may be disposed of near the edge. Draw the quilting-stitches tightly enough to raise the work slightly, without puckering, and at curves and angles take an occasional backstitch. Quilt with tiny running-stitches of even length, using self-color sewing-silk, even on the baby-pillow. Here use white in preference to color.

The next step is the stuffing. This is done by threading soft, heavy woolen yarn into a big, blunt-pointed needle, and drawing this in between the double rows of quilting. Insert the needle from the back, through the cheese-cloth and the wadding. You will realize that only short spaces can be filled at a time, so

Continued on page 14



1917 "BIRD OF PEACE"



QUILT PATTERN



BORDER for "BIRD of PEACE" QUILT

CUSHIONS IN ITALIAN STYLE

bring the needle out and insert it again whenever you have to turn a corner.

Once in a while you will inevitably come to spots that the yarn will not adequately fill. To stuff these, tuck a shred of soft cotton through the cheese-cloth into each section that needs the additional padding, to bring them into sharper relief. In stamens of flowers and in dentated leaf-forms this method will be found invaluable, and an orangewood stick will be the handiest tool imaginable for tucking the cotton into place. However, use yarn to stuff all parts of the baby-pillow.

The baby-pillow requires only a very simple finishing - In fact, you need only seam the back and front together, blindstitching the edges together which were left open for filling.

The other three pillows also have their backs and fronts seamed together, but you should add a double row of cording at the outer edges of the tops. These are made in the same way as the other corded parts of the design, right along the edge, allowing for seams, of course, and side by side. As in the case of the baby-pillow, the edges left open for stuffing should be blindstitched together when the soft pillows have been tucked inside their delightful coverings.

FEBRUARY PICTURE

*The snowbirds call
And snowflakes fall
O'er branches brown and bare;
The sleigh-bells ring
And music fling
Across the wintry air!*

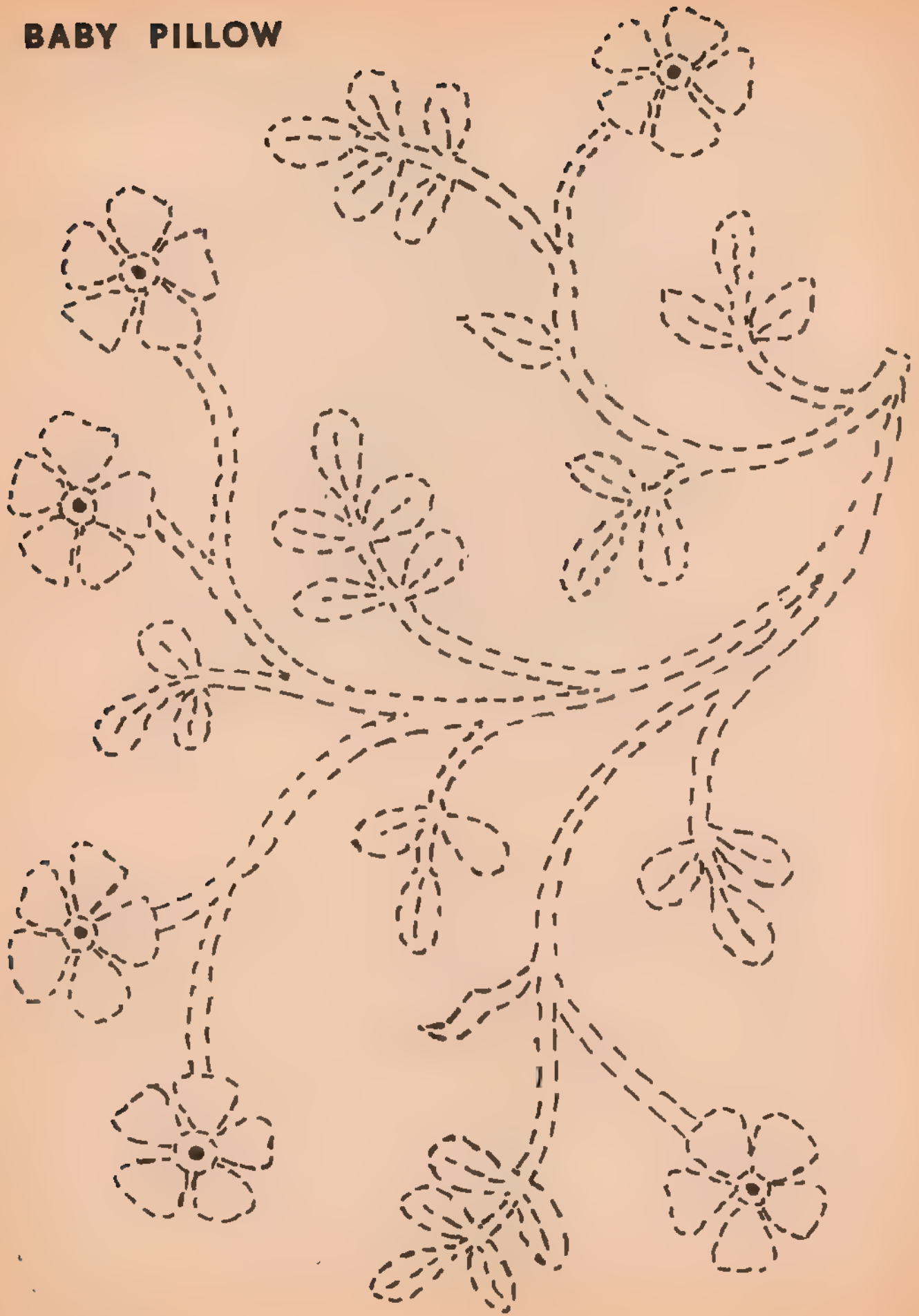
*The chickadee
From some tall tree
Repeats his name again.
While far and high
Against the sky
The crow flies o'er the fen.*

*The tall pines wave
O'er many a grave
Of forest flower laid low
And breathe soft sighs
When breezes rise
O'er meadows white with snow.*

*And skies of gray,
A trackless way,
Brood over us above;
A world of light,
Soft, pure and white
As are the wings of dove!*

—Lisa A. Fletcher

BABY PILLOW





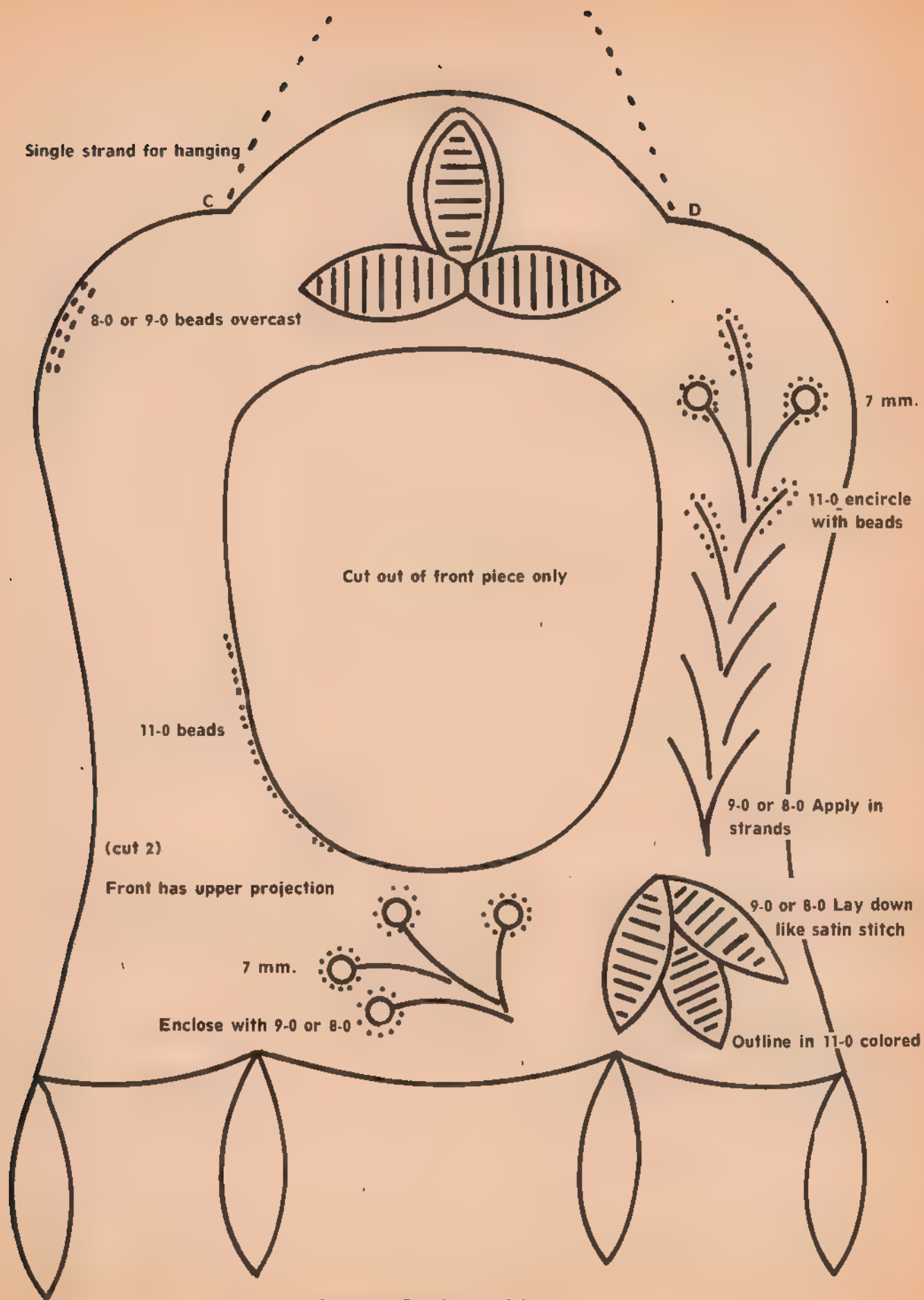
VICTORIAN FRAME

The early Victorian period was noted for its elaborate ornamentation and decorated items were heavy and coarse, but interesting. The picture frame was very popular and most homes had a loved one's face displayed in a frame of satin and beaded magnificence. Two such frames are in my grandmother's trunk. One frame is in maroon satin with monotoned beadwork, but it is now so fragile with age it is almost dust and beads. The second one seemed to have survived the ravages of time better. These are old, but still rich treasures in the decorative arts of a bygone era.

The front of the frame was cut

from cardboard thin enough that a needle could go through. It was covered with a monotoned satin, the raw edges being glued to the back. On this the beading was done. The flowers and leaves had a cardboard liner laid down to give a raised effect and it seemed to hold the beads in place. Beads equivalent to our beads of today were used. They were a combination of colored lined 11-0 round beads and 9-0 and 8-0 opaque round beads plus a few larger beads about 7mm. These were sewn on with bead thread. After beading a contrasting or matching piece of cotton was applied to the back to hide the stitches.

The back of the frame was also cut of cardboard and covered back and front with the same material as the reverse side of the front. The front and back was then joined with a basting stitch. A double row of beads was then overcast around the entire outer edge except between C and D, it was here the picture was slipped in. The bottom edges were hung with loops of beads, some in clusters, some forming a fringe. A single strand of beads attached at C and D was used to hang the frame up. At the picture opening a series of 3 beads was sewn on. However, if one bead or a consecutive line of beads looked best that was also used.



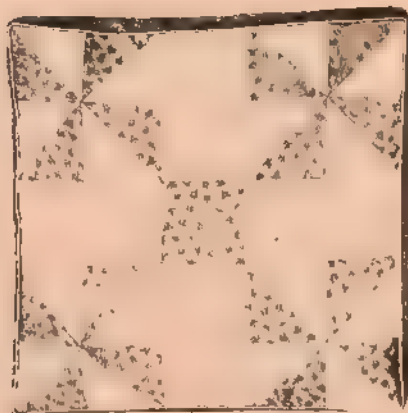
By Margaret Deschauer Johnson,
1542 Orchard, Wheaton, IL 60187

Oldtime Designs in Patchwork

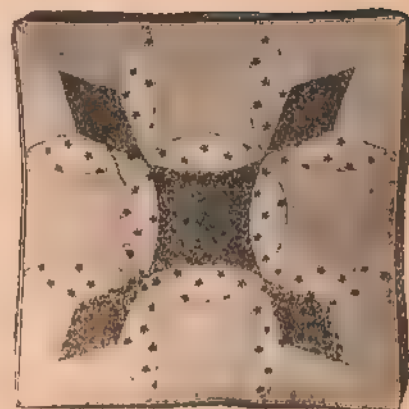
BY ADA C. STODDARD



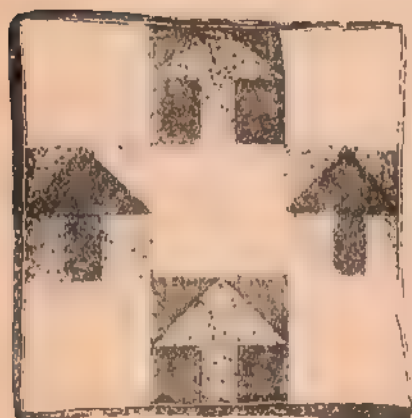
Hexagon Star



"Grandma's Favorite", of New York is "Flywheel" in Michigan

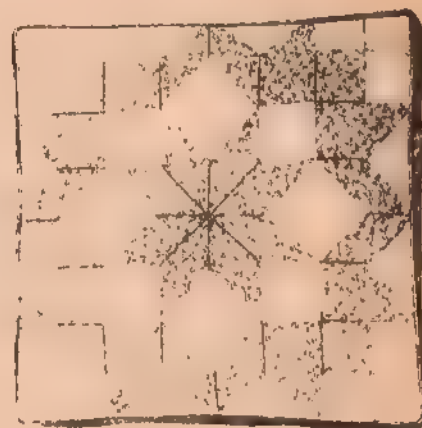


"Mississippi Oakleaf" is called "Tulip" in Maine

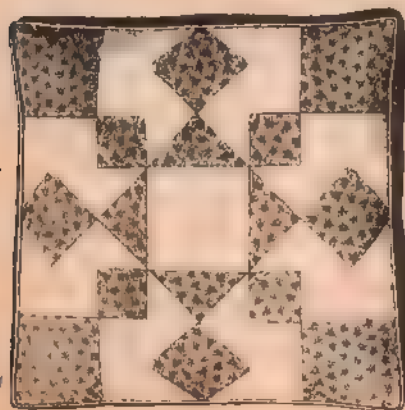


"Arrowhead", a nine-patch of very early origin, is also known as "Cap-sheaf", "Toadstool", "Dinah's Delight", and "Mrs. Corey's Choice".

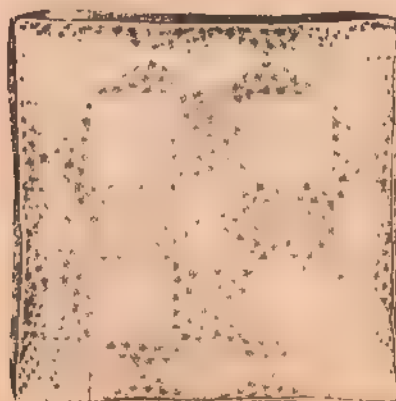
As fascinating as the needlework itself, are the various names given to the early quilt blocks. The same design was often known by different names in different parts of the country, and it is interesting to speculate on the probable reasons for their naming. Frequently political in reference, they hinted at topics then current, and therefore have a unique historical value. In many cases, given the name alone, a history buff could undoubtedly fix a quite accurate date of the block's origin.



Called "Black Diamond" in Pennsylvania, this block is known as "Livonia's Choice" in Vermont.



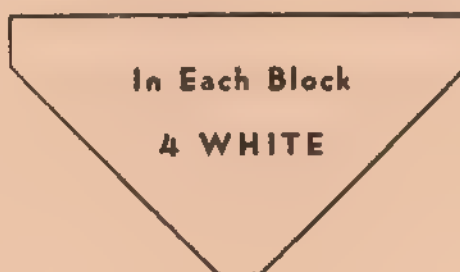
Hull's Victory



Uncle Sam's Hour-Glass



Lotus Flower



"Brick-walk", an early album quilt

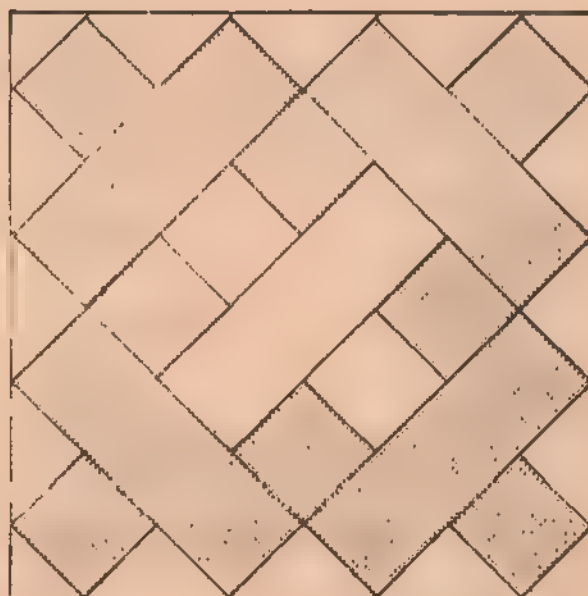


CHART OF ONE BLOCK

Cozy Comforts



Bedroom shoes for the small child

The crochet-hook has come into its own again; certainly its work was never more popular than now. And what a fascination there is in the creation of the pair of bedroom shoes pictured. The work is extremely simple, and the shoes may be easily enlarged to any desired size, using wool or other preferred material. For the model, No.3 perle crochet cotton, light blue, was chosen, with a steel hook that will carry the thread smoothly and give firm, even work. Crochet silk may be used, if liked. Begin at the toe with a chain of 7 stitches.

1. A dc in each of 5 sts, 3 dc in next or end st, dc in each of the 5 sts on opposite side of ch.

2. Ch 1, a dc in each dc of preceding row, working in back thread of st.

3. Like 2d row, increasing by working 3 dc in center st.

Repeat 2d and 3d rows until you have 15 ribs, 2 rows forming a rib. This completes the vamp. If preferred, and the increasing will be less noticeable if worked thus, 2 doubles may be made in the center stitch of every row. Or, in case of a high instep, the shoe may be shaped by working 3 doubles at center of each row for four or five rows, then every other row as at first directed.

For the side: Chain 1, double in each of 9 doubles, working in back thread, as usual, turn. Repeat this row until there are 30 ribs, or as many as required to extend easily around the little fleece-lined sole, to which the top is to be securely sewed. The sides may be deeper, if desired. Join the last row neatly to opposite edge of vamp.

Three rows of doubles in white angora wool make a simple and pretty finish for the top. Work one double between ribs along the sides, and in every other double across the

vamp; for the following rows make doubles in doubles, taking both threads. When completed, fasten a little bow of ribbon matching the slipper in color on the instep.

KNITTED BEDROOM SLIPPERS

This pretty slipper is knitted in a very uncommon stitch which forms ridges on the right side and is smooth on the wrong. The top of the slipper is trimmed with a roll and pompon, knitted in a contrasting color.

Cast on 6 stitches.

Knit 1 row plain to make a firm edge.

1. Knit 2, make 1 (by putting the wool around the needle), knit 2, pass the made stitch over the 2 knitted ones and let it slip down, knit 2, cast on 2.

2. (Knit 2, purl 2) twice, cast on 2.

3. Make 1, knit 2, pass the made stitch over, -:- knit 2, make 1, knit 2, pass the made stitch over; repeat from -:- once, cast on 2.

4. Purl 2, knit 2; repeat twice, cast on 2.

5. Knit 2, -:- make 1, knit 2, pass the made stitch over, knit 2; repeat from -:- twice, cast on 2.

6. Knit 2, purl 2, repeat, and cast on 2 at the end.

7. Make 1, knit 2, pass the made stitch over, -:- knit 2, make 1, knit 2, pass the made stitch over; repeat from -:- to the end of the row, cast on 2.

8. Purl 2, knit 2; repeat to the end of the row, cast on 2.

9. Knit 2, -:- make 1, knit 2, pass the made stitch over, knit 2; repeat from -:- to the end of the row; cast on 2.

10. Knit 2, purl 2; repeat to the end of the row, cast on 2.

Repeat the last 4 rows until there are 54 stitches.

Then work without increasing for 15 rows. The last row will be a pattern row.

Next row. Work 18 stitches as usual, cast off 18, work to the end of the row as usual.

Work on these last 18 stitches in the pattern until the strip is long enough to reach to the back of the heel, the number of rows depending upon the size required.

Bind off these stitches.

Begin again where you divided and work the other 18 stitches in the same way, and cast them off when they reach the heel.

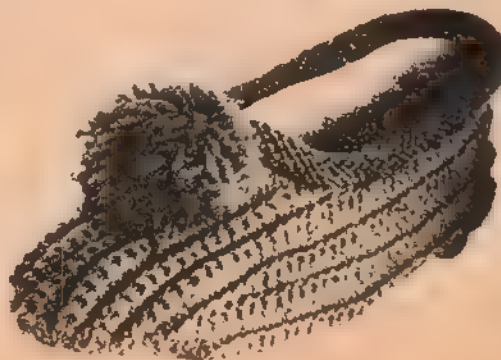
Holding the work with the right side toward you, take the wool of contrasting color and pick up and knit the stitches all around the top of the slipper, beginning at one side of the heel, and continuing all around to the other side.

Work 1 row purl and 1 row plain alternately for 14 rows. Bind off loosely. This will form a roll round the top of the slipper. Join up the heel of the slipper and the back of the roll. Sew to the sole and trim with a pompon.

CROCHETED BEDROOM SLIPPERS

This slipper is worked in a combination of wool and perle cotton, which gives it a light and smart appearance.

The model was made of gray wool trimmed with pink, but any two colors which contrast well may be chosen, and the worker will generally wish to match a dressing-gown.



Knitted Bedroom-Slippers

Take the wool and begin at the toe with 8 chain.

1. Miss the 1st ch, wool around the hook, put it into the next chain, draw the wool through, without putting it around the hook, wool around the hook, draw through 3 loops which are on the hook (this st will be referred to as a half tr in future), work 6 more half tr in the row.

2. Turn with 1 ch, work 3 half tr (always working into both threads of the st of the previous row), work 3 half tr into the 4th st, work 3 half tr.

3. Turn with 1 ch, work 4 half tr increase by working 3 half tr in the next st, work 4 half tr.

Continue to work in this stitch, always working 3 half trebles in the center stitch of every row until there are 41 stitches in the row. The last row will be: 19 half trebles, work 3 in the next stitch, 19 half trebles.

Next row. Fifteen half trebles, turn with 1 chain and work back on these stitches. Work backward and forward on these 15 stitches until the strip is long enough to go round the foot and join again to the instep piece; 51 rows were worked for the model slipper which fitted a No. 3 sole, but different sizes will need different numbers, and workers do not always work alike, so each must suit herself as to size.

Break off and sew the last row to the other side of the instep.

With the perle cotton work a row of doubles around the top of the slipper, beginning at one side of the instep and ending at the other, as shown in the illustration.

2. Turn with 2 ch, 1 dc in 1st st, -:- 1 ch, miss 1, 1 dc in next st; repeat from -:- to the end of the row, working rather loosely so that the work may not be drawn.

3. Turn with 2 ch, 1 dc in the 1st sp, -:- 1 ch, 1 dc in the next sp; repeat from -:- to the end of the row.

Repeat the last row 6 times.

10. First sl st down the narrow end of the flap to the instep, turn with 3 ch, work 1 dc in the 2d st; -:- ch 3, 1 dc in the top of the dc just worked, miss 1, 1 dc in the next stitch; repeat from -:- all around the flap, easing at the two corners.

Break off the thread and fasten. Sew the slipper to the sole, and then trim the front with an ornament made of the perle cotton in the following way:

Make 5 chain, join in a ring.

1. Ch 7, 1 dc in the ring; repeat 5 times.

2. Work 7 dc in each of the 6 loops of the previous round. Break off, leaving an end of thread.

Chain 4, join in a ring.

1. Ch 5, 1 dc in the ring; repeat 5 times

2. Five dc in each loop of the previous round.

Break off, leaving an end.

Chain 3, join in a ring. Work 1 round of 3 chain, 1 double in the ring; repeat 5 times.

Break off, leaving an end.

Place the tiny circle on the second, and this upon the third.

Sew all together and fasten to the slipper with the ends of thread.

A wooden bead may be placed in the center of the ornament if liked.



Crocheted Bedroom-Slippers

1. Miss the 1st stitch, insert hook in next, yarn over and draw through, repeat, drawing up a loop in each of the 3 remaining stitches, keeping all on needle. This is called working up. To work off, draw wool through 1st loop, then through 2 stitches, repeating until all loops are worked off. Four little upright bars will be noted, produced by working off the 4 loops.

2. Ch 1, draw a loop through 1st st, insert hook under each of the upright bars, or loops of last row, in turn; work off as before.

3 to 12. Like 2d row, increasing 1 loop each row.

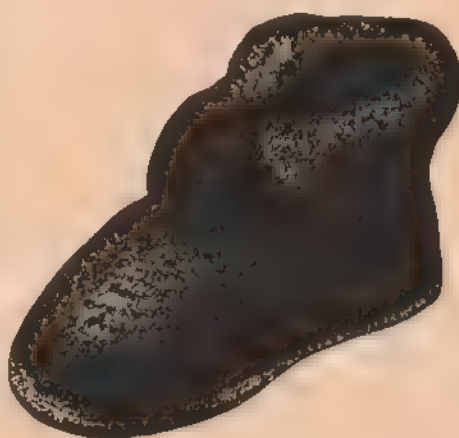
13, 15. Work without increasing.

14. Like 2d row, increasing 1 loop. The work will now measure approximately three inches, and there are 18 loops.

Chain 9, miss 1st stitch, draw up 8 loops on chain and take up 18 afghan-stitches. Continue without increasing, until the work measure ten inches from beginning.

Work over 1st 9 afghan-stitches in slip-stitch or single crochet, and continue on the remaining stitches (18), decreasing as you increased. Work 1 row straight, without decrease; decrease next row at right; work next row straight, then decrease at right of each following row until 4 stitches remain. Single crochet over these and break off eighteen inches of yarn.

Sew the straight edge to the sole, taking right side of work for inside of shoe, carefully pinning in place; sew up the front seam to within one inch of the top, and turn down to form the cuff. Finish with a pompon of the wool. The shoes may easily be made larger or smaller.



A skein of knitting-yarn or worsted will suffice for a pair of the shoes, fine wool making a smaller shoe by the same directions than coarse. No. 5 lamb's wool soles were used for the model. Chain 5.

Bonnets for Baby



This bonnet has a turnback of pink if for a girl, or blue if for a boy

A Frilled Bonnet

Light blue saxony is used, with a hook of suitable size. Make a chain of 5 stitches, join.

1. Fill the ring with 12 dc.
2. Dc in 1st dc, 2 in next, and repeat, working in both threads of the st, always.
3. Dc in each of 2 dc, 2dc in next; repeat.
4. Dc in each of 3 dc, 2 dc in next; repeat.

Continue in this way for 14 rows, which will give 14 stitches between increasings, and make the crown about five and one-half inches in diameter, or until as large as desired. The work may be carried around and around, or each row may be begun with 1 chain and joined with slip stitch. The first method serves well if the starting point is marked with a thread run in.

The front of the bonnet is worked back and forth, leaving one section of 14 stitches for back of neck - about two inches. Chain 1, double in double, working in both threads, as



This bonnet with its captivating frill is sure to win all hearts

before, to opposite side, turn. Repeat for 20 rows, or until the front strip is as wide as required. This charming little model, as suggested, is very easily enlarged or decreased in size. Finish the neck with 4 rows of doubles, - worked entirely around, across the back and ends of front.

For the frill: With white saxony or yarn corresponding to that used for the bonnet, make 3 trebles, well drawn out, in each double of the last row across front, and the same in each stitch of 3d row back, missing 2 rows. Both frills are edged with the blue crochet cotton or silk used for the little slippers, working a double loosely in each treble. Add ties and bows of inch-wide white satin ribbon.

A Combination-Color Bonnet

If you are so fortunate as to have twins in the family, a small son and daughter, or have a friend who rejoices in such a possession, you will be glad of the second dainty model, with turnback and ties of pink - remembering the dictum "pink for a girl and blue for a boy". The bonnet is of white saxony - silk and wool is especially pretty - and is worked exactly like the first, finishing with the neck edge. Then join pink or blue and continue the front with double in double for 14 rows, making this to turn back on the right side, and finishing with pink crochet cotton or silk, a double in double, chain 3, double in next, worked across front and ends of the turnback. Ties and bows of the pink satin ribbon complete a very simple and lovely bit of head gear.

HOT DISH MAT ROSE PATTERN

Use No.1 perle crochet cotton, or slipper thread, with a hook that will carry the thread easily. Make a chain of 6 stitches, join.

1. Ch 7, (a tr in ring, ch 4) 3 times, join to 3d of 7 ch.
 2. Fill each ch with 1 dc, 7 tr, 1 dc.
 3. Ch 7, fasten between petals, letting the ch pass in front of petal of last row; repeat.
 4. Fill each ch with 1 dc, 4 tr, 5 d tr, 4 tr, and 1 dc. This completes the rose.
 5. Sl st to top of 1st petal, (ch 15, fasten in top of next petal) 4 times. Fill each chain with 23 trebles (chain 3 for 1st), with a treble over each petal; join and fasten off.
- Make eight roses, fastening each by middle of side petal to preceding rose, and last rose to first in same way. Join inner petal of each rose by 3d double treble to the treble over the petal of center rose and to 11th treble of loop between roses.



Hot-Dish Mat, Rose Pattern

The wrong side of the work is the right side of mat. Any very heavy thread or cord may be used, and the mat is an efficient protector of polished wood as it lifts the dish well above it and the open spaces prevent the formation of moisture. For an oval mat two roses or three may be joined for the center, and the long loops carried around, the outer row of roses being added as directed. A larger round mat may have a center of three or four roses joined to form a circle instead of a straight row, the loops being carried around these and filled with trebles.

? " ? " ? " ? "Query & Quote"

For several years I've been trying to find someone who knows how to make an old time rug my grandmother had. It was sort of like the "Old Time Ravel Mats" in the June-July issue, but the woolen garments were cut in strips and then raveled down just part way. The remaining solid strip was then sewed onto a rug base, another strip raveled and sewed up against the first strip. The raveled ends made a thick multi-colored mat, very pretty and sturdy. The garments were not all raveled and reknitted as described in the recent article.

I do hope someone, a senior citizen perhaps, can help me and tell me just how to go about making this old type rug. Any help and information will be appreciated. I'd like to hear from other women and exchange ideas, patterns, etc.

Mrs. Harry Cramer, R No.1 Box 17, McConnell, Ill. 61050

Mrs. Cramer's description is detailed enough so that I would almost be tempted to experiment. Certainly it sounds like a wonderful way to use up discarded garments, and I hope that someone who has actually made one of these rugs will write in and tell us the fine points. The editor would like to know whether someone has a quick method for the rather tedious raveling job.

I am having trouble with the Knitted Bonnet No.1 on page 25 of the September, 1973 issue. The pattern is fine up to rows 7 through 31. If I knit these rows, using the knit plain on even rows as stated, I get too many y.o. holes by following R 5 as directed, so that the back of the bonnet does not have the very pretty pattern as the picture shows. I am failing to see how I can over, knit 3, repeat as directed in row 5 and not get too many holes. I'd love to make the bonnets, but need some aid.
Lee Leonard, 4237 Chase Ave., Los Angeles 66, CA. 90066

We implore the experts among our readers to help this lady in her dilemma.

I am hoping that the magazine will feature some old fashioned lace, three inches or wider, of the type that was used on petticoats, dresser scarves, and table runners, that is suitable now for pillowcase and sheet edging.

My mother, inactive because of arthritis, spends her time making lace for customers who have begun to ask for this type of lace and it has not been easy to find. Is it possible that someone might have lace like was on Scarlett's pillow cases in "Gone With the Wind"? If readers do not have the directions, but have saved only the lace, I will try to copy the lace and write the directions for the magazine.

Miss Ethel Troup, Rte 3, Box 344, Fitzgerald, Georgia

This is an offer we cannot refuse, for surely there are many of our readers who would be delighted to be able to duplicate these beautiful old laces, if someone with sufficient "know-how" would interpret the directions for them.

In the September issue, there was a Colonial crochet design for chair back and arm rest. I am wondering if the design could be worked into a scarf pattern, and if so, how?

If you will purchase some graph paper, it should not be too difficult to plot a working-pattern for a scarf, using the Colonial motifs for the ends. Your choice of thread will determine the size.

I would like to ask if anyone could possibly help me. About 1938-1940 the Ladies' Home Journal or the Women's Home Companion had a knitted bedspread pattern in it. The picture was on the front of the magazine. It was made in squares and different widths of strips. Each was made in a different stitch. I would pay for this pattern or if possible the magazine. I am very anxious to find this pattern as I lost mine half way through, and I feel so frustrated. I have tried every place I know and had no luck. I have been given two of the Olde Time Needlework, and am

anxious to get back copies if this is possible.

Mrs. R. A. Redtman, 716 Mansfield Rd., Baltimore, MD 21221

We cannot help with the bedspread pattern, though we hope someone can. Back issues of Olde Time Needlework (Patterns and Designs) are available from Tower Press, Inc., P.O. Box 428, Seabrook, N.H. 03874 at 60c per copy. Our first issue was the February-March, 1973.

I noticed the item about button rugs. We used to have some smaller "buttons", but they were hemmed down, instead of done in buttonhole stitch. I don't think the largest circle was more than two inches in diameter. We used them to cover a footstool. I thought this might be interesting to the readers.

Miss Fern Bishop, Adams, N.Y.

Why not use up tiny colorful scraps of felt in this way? Thank you, Miss Bishop!

We have made full use of the books already received, and would like to know if it is possible through this magazine to secure some patterns to make rag dolls. We will make a deal or pay all expenses.

D.A. Fox, P.O. Box 18 L A E Territory Papua, New Guinea

It is nice to know that our magazine is read and enjoyed so far afield. Can one of our readers help?

Readers Interested in the French Worsted Work will want to know about a book I found recently. It is a reprint of an 1882 edition of "The Dictionary of Needlework" by Caulfield and Seward. I have the \$3.95 paperback version. Hardcover was about \$8.00. In this book I found an entry under Raised Embroidery, which seems to be similar.

This book has quite small printing, but it has already been invaluable to me, and I think many readers would enjoy it. It is reprinted by Arno Press (New York Times Co.), 330 Madison Avenue, New York, NY 10017

Audrey G., Minnesota

Tower Press does not sell this book, so if you want it, please inquire at the address above.



Dramatic Effects Speedily Obtained

*Table Mats and Glass Curtains of Coarse Filet Net Ornamented
in Darning Done with a Lustrous Heavy Mercerized Cotton Thread*

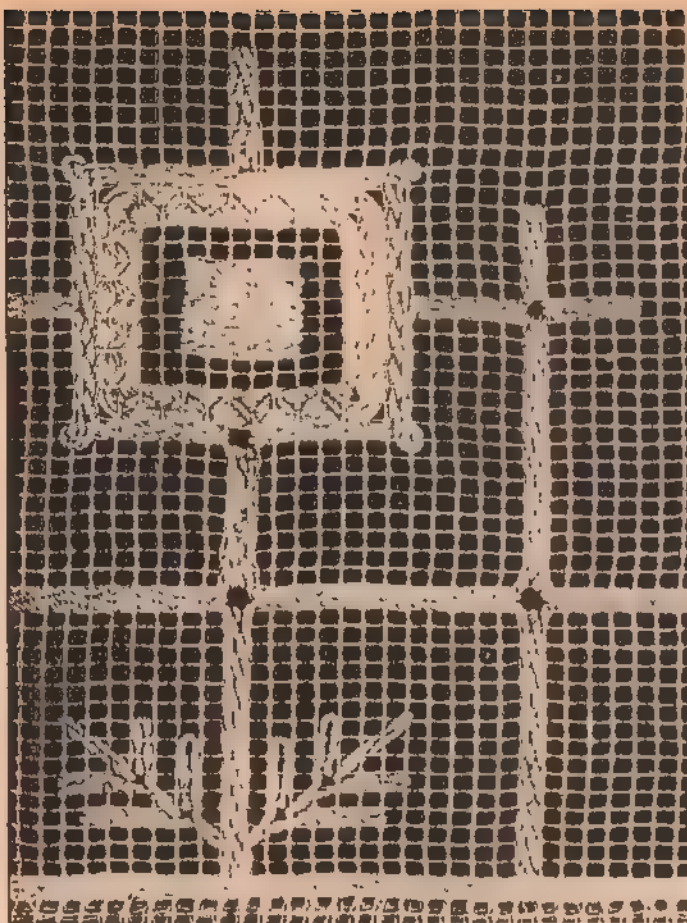
Filet net affords infinite possibilities in the way of decoration and promises results much more speedily than almost any other form of needlework. While the hand knotted lace is naturally to be preferred to that done by machine, so far as durability and uniformity of mesh count is concerned, for dramatic effects the latter leaves nothing to be desired and has the additional merit of being so modestly priced as to come within a limited budget allowance. Bold designs in darning are strikingly decorative whether silhouetted against a dark table top or hung at the window. If treated with the consideration usually accorded lace, darned net will launder very satisfactorily and needs but a bit of stiffening to replace the sizing which comes out in the wash.

An inexpensive net counting five meshes to the inch across the width and about six to the inch in length was used for the dining room ensemble pictured.

On all the pieces the design is placed with the base on the width of the net, so that the flower, which counts the same number of meshes on each side, is horizontally oblong in shape. Because of this irregularity in the woven texture, the blocks of net inside the embroidered bars of the trellis background count fewer meshes in width than they do in height. On a square mesh net, counting the same number of spaces to the inch up-and-down and crosswise, the flower form becomes square and the mesh count between the trellis bars is the same in both directions.

The embroidery thread comes in a hank, which should be wound into a ball and cut off as needed. Ends must be fastened on the back as inconspicuously as possible, and as this is something of a bother, the work is planned to be done with as long a thread as can be conveniently handled and worked from both ends - the needle end and the ball end. This is accomplished by drawing it in to half its length and working to one side of the point of starting, then cutting from the ball and working in the opposite direction. It is amazing how long a thread - a couple of yards or more - can be handled in this way.

Six place mats and two runners can be made from a two yard length of net thirty-three inches or more in width and counting five meshes to



the inch in width and six in length.

To accommodate the design, the runner must count fifty-three meshes in width inside a hem counting four meshes on the long sides and five across the ends. Cut material straight and allow two meshes for the edge turn in addition to the hem allowance. Sew with a fine thread, passing the needle through the mesh bars to hold securely.

Cut place mats two inches larger in each direction than size of mat desired. A twelve by eighteen inch cut will finish ten by sixteen inches. Since the motif fits into the lower left corner, the size can be varied slightly but should not be smaller to accommodate place service.

On both placemats and runner one row of meshes should be allowed inside the hem before setting up the design. This is later filled in with four rows of darning worked back and forth on each side, each time finishing in the corner mesh. This serves to give body to the hem, which finishes about three-fourths of an inch.

On these pieces the trellis blocks are about two and one half inches square, counting twelve meshes in width and fifteen in height.

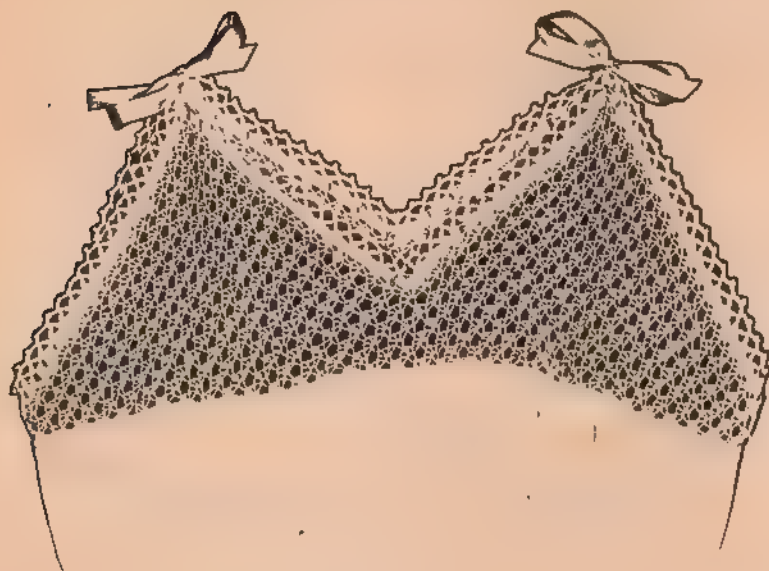
To start mat, count fourteen meshes in from hem on left and seventeen up from bottom. This mesh is the axis from which trellis bars are woven in four directions. From this point work the first vertical bar, passing needle down and up four times over and under sixteen threads (fifteen meshes). This brings the needle back to point of starting with needle end of thread to the right and ball end to the left, to be later threaded and used. :- Darn to the right once over thirteen threads (twelve meshes), then four times down and up in thirteenth mesh row, parallel with first bar. Repeat to form a third upright bar. For short intersecting ends, darn four times horizontally to the right over five threads (four meshes), four times up and down over six threads (five meshes), three times to left in same row of meshes with single thread.

From this axis carry thread up for the fifteen meshes of the second tier of blocks, make the two short bars at right angles as before, then a third to the left over six threads (five meshes), downward back and forth three times in spaces with single thread, then three times to the left

Continued on page 26

A Mile-a-Minute Yoke

By Mrs. A. A. Albright



For Chemise or Camisole-Top

If No. 60 crochet cotton is used this yoke will be a medium size. A larger yoke can be made with the same thread by adding more rows of shells and V's to each point.

Beginning under the arm, ch 5, join, ch 5, 5 dt, with 1 ch between in ring to form shell (sh), ch 5, turn.

2nd Row: d t between 3d and 4th d t of sh, ch 2, d t in same space to form

V, ch 3, d t between 4th and 5th d t of sh, ch 2, d t in same space, ch 5, turn.

3rd Row: 4 d t with 1 ch between, in first V; 7 d t with 1 ch between in second V, ch 5, turn.

4th Row: V between 3d and 4th d t of sh, ch 3, V between 5th and 6th d t of sh, ch 3, V in centre of next sh, ch 5, turn.

Continue making rows of shells and V's, increasing 1 sh in each row, until there are 21 rows of sh, then work back over 7 V's, ch 5, leaving 14 sh to form point of yoke, turn. Proceed in the same manner until second scallop is same size as first. Back of yoke is made in same manner, only 20 rows being required for each point.

Edge: Fasten thread between 1st and 2d d t of first shell, ch 6, 1 d t between 2d and 3d d t of shell, ch 3, 1 d t between 1st and 2d d t of next shell, ch 2, 1 d t between 3d and 4th of shell. Proceed around yoke, this forms a beading for ribbon.

Fasten thread to first d t of beading, ch 4, 1 d t, ch 6, 2 d t in same space, working off last two loops of each as one stitch, 2 more d t made same way in 3d d t of beading, ch 6, and repeat, making groups of d t come in every other d t of beading. Finish by covering outer chs of 6 with doubles of color or white.

Tie points together on shoulder or fasten with needle.

DRAMATIC EFFECTS SPEEDILY OBTAINED

horizontally, which brings the needle back to point of starting.

This is the principle upon which all the trellis bars are woven in the various designs, regardless of their size or point of starting. At this point it will probably be necessary to fasten off the thread on the back (wrapping and sewing with fine thread) and start with the ball end.

Weave back and forth horizontally to the left over thirteen threads (twelve meshes), which brings the needle back to the first axis, then up and down three times over nine threads (eight spaces) for stem and turn at right angles to outline the flower form, passing the needle over and under the two threads adjoining the corner mesh on the outside to form a little curl or loop to square up the corner and weaving back and

forth four times for the short bars at the center top and connecting with the edge on the left side. Carry the thread around the flower a second time in the same manner in the same row of meshes, with the net threads alternating, as when doing the trellis, and then running down into the stem to finish.

Starting with a fresh thread, darn once more in the same line of meshes, not making the corner loops this time, then three times around in the next row of meshes, each time passing the needle under the same mesh threads, so that the threads lie parallel with one another. Continue the next row of meshes in the same manner, but passing the needle under the alternate mesh threads to those in the previous row. Finish with a zig-zag line of surface stitchery made by passing the needle alternately under the top mesh threads of these last two mesh rows. The center block is darned back and

forth three times in each mesh row.

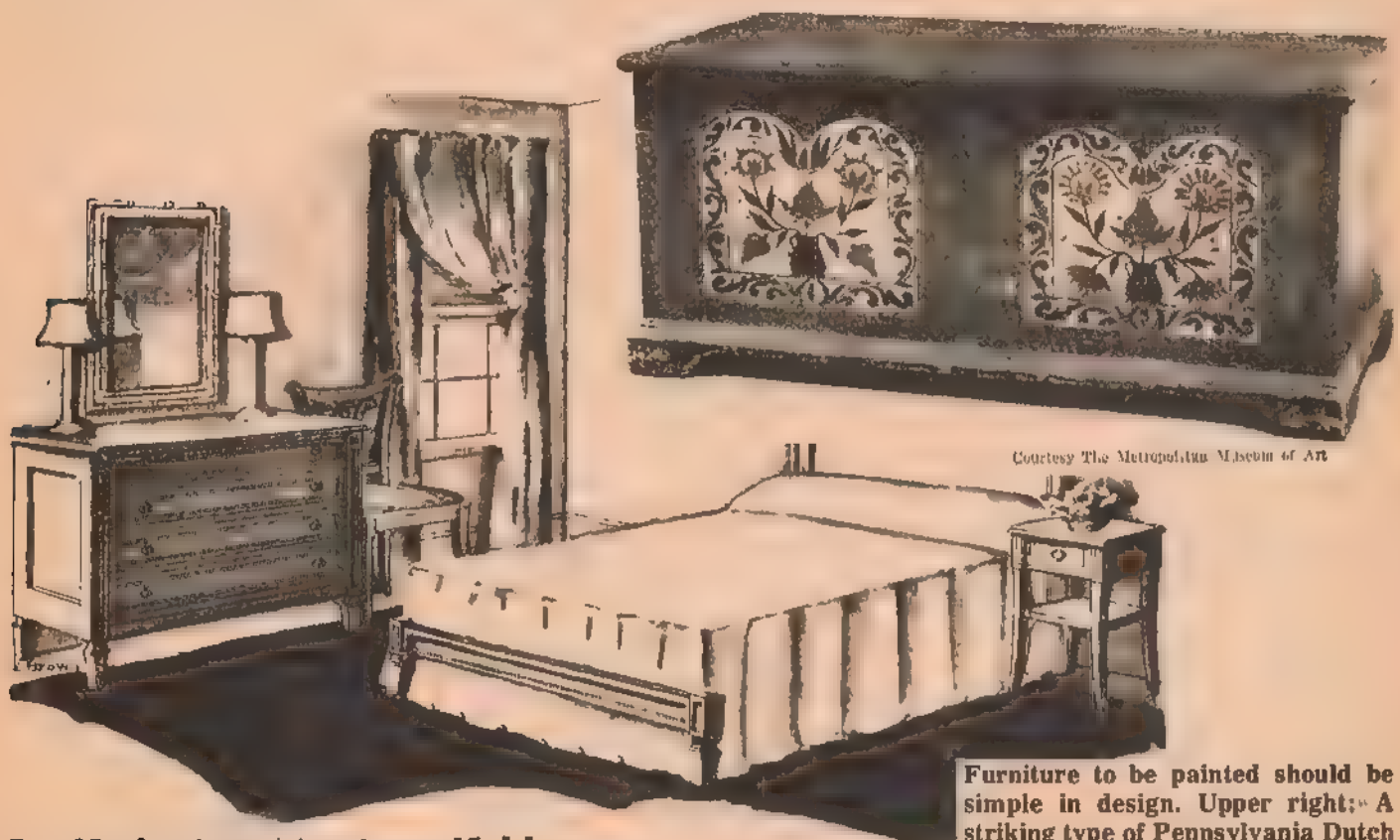
Leaf clusters may be darned, while laying in the last thread of the upright bar to which they are attached, or they may be done after the bar is finished. Starting at the stem bar, the thread is carried diagonally upward, then horizontally over and back for the lower branch, diagonally upward again to the second branch, then to the tip and back, extending the branches on the upper side from the same meshes as those on the lower.

Trellis blocks and flowers on the runner are the same sizes as those on the mats. Those on the curtains are much larger.

Net darning is most conveniently done on a large table top, where the net can be kept flat and the meshes easily counted. The only caution is not to draw the thread too tightly. Yet at the same time it must not be so loose as to hump. A large, oval-eyed tapestry needle is necessary.

Painting AND Decorating FURNITURE

What to do and how to do it. Color schemes and decorative designs. Expert advice for every step



Courtesy The Metropolitan Museum of Art

By Katharine Morrison Kahle

Furniture to be painted should be simple in design. Upper right: A striking type of Pennsylvania Dutch design on an old painted marriage chest.

Painted furniture has a place in almost every house. There may be only one chair, chest or table in the living room, but its bright note of color is a definite addition to the entire decorative scheme. For the informal living room or dining room one odd painted piece is interesting and for the breakfast room or sun room all of the furniture may be painted. For the bedroom there is nothing prettier than furniture with painted decoration in colors that harmonize with the bright colors at the windows.

Furniture for the breakfast room, bedroom, and sun room can be purchased in ivory, gray and other colors with suitable decorations, but much more individuality may be gained if you paint the furniture yourself. You may paint pieces that you have and which need rejuvenation or you may now buy, from an unlimited assortment, well-designed pieces of unpainted furniture.

Furniture to be painted should be simple in design. Surfaces should be flat and legs and arms as plain as

possible. Elaborate turnings are unsatisfactory for the amateur decorator, since the paint settles in the grooves and does not dry evenly.

For inspiration both in color and design there are the peasant furnitures of many lands. Norway, Sweden, and Switzerland offer us charming examples of painted cabinets, marriage chests, and odd chests of drawers and smaller articles such as clocks, cup racks and trays. Even Mexico has fascinating chests and wardrobes painted in

Continued on next page

PAINTING & DECORATING FURNITURE (continued)

bright colors and in typically Mexican scenes and designs.

Of course in painting furniture the color scheme is most important and if you can only trim your furniture in lines of contrasting colors, it can be made decorative. If you wish painted decoration you may look to the painted furniture of Switzerland which used decoration of hearts, stars, squares and triangles along with conventional flower and leaf borders.

All painted peasant furniture, although dulled by age, was originally done in pure color, and when you paint your own furniture today your results will be more successful if you use pure contrasting hues. Don't be afraid of bright colors. Your color schemes should include lemon and chrome yellows, orange, vermilion, apple-green, Chinese red with contrasts of black and brilliant blue. Black-and-white are smart as are black-and-yellow and black-and-vermilion. I also like blue-and-red and blue-and-white. Peasant furniture almost always has a combination of blue, red and yellow. Thus we find charming cabinets of dull blue decorated with red and yellow predominating and seconded by orange and green; or again, a dull green ground decorated in red, yellow, and blue. Gray also forms a good background when decorated in reds and deep blues and a bit of yellow. Dull pink and blue green are often used on painted peasant chests. On a dull red ground vermilion, blue and yellow form a striking combination and on a dull gray ground, pink and green are effective.

If you cannot draw the designs you may use stencils, and with a very simple design outlined in color achieve delightful results. Don't be afraid to brighten up a dull, dingy room with a piece of painted furniture.

The actual painting is not difficult, but it does require care and patience. Whether new or old, the surface of the furniture which is to be painted must be smooth and dry. Furniture, when purchased in the unfinished state, is apt to show rough places here and there, and the first step in preparing it for painting is to smooth such places with steel

wool or sandpaper (No. 1). Then go over the entire surface with No. 0 or No. 00 sandpaper, rubbing across the surface and then with the grain of the wood. Wipe the sandpaper dust from the wood with a piece of cheese cloth.

If the wood shows knots or pitch, such as is the case with yellow pine, a coat of shellac should be given which will bind the pitch and prevent it from discoloring the finish. Birch is the best wood for painting because it has an even grain, but any wood gives satisfactory results if sufficient care is taken in preparing the surface. If you are painting an open-grained wood, such as oak or mahogany, the pores must first be filled with a transparent paste filler to insure a smooth, even foundation on which to lay the paint. Filler is a thick paste which must be thinned evenly with benzine so that it will spread evenly and thus enter the pores of the wood. You can follow the instructions printed on the can.

Apply the filler liberally over the entire surface of the wood with a flat bristle brush. As soon as the filler starts to set, wipe off with a soft rag, first across and then with the grain. After forty-eight hours the furniture is ready for the first coat of paint. Use flat paint thinned with turpentine for the first coat and enamel for the finishing coats. Of course, flat paint and enamel should match as closely as possible so that scratches on the furniture will not show a different color. Brush each coat of paint out thinly and evenly and let each coat set twenty-four hours and smooth with No. 00 sandpaper to remove brush marks. Dust before applying another coat. One or two foundation coats with one matching coat of enamel are usually sufficient. Enamel sets more quickly than flat paint so you must work more rapidly. If you want a rubbed rather than a polished finish, use rubbing oil and pumice stone.

The process for painting wicker furniture is the same whether it has been previously stained, painted or left natural. First wash thoroughly with a scrub brush in a solution of one tablespoonful of washing soda dissolved in a quart of warm water. Rinse and let dry, then paint as wood furniture, only taking special care not to let extra paint accumulate in crevices of weave.

Of course, decoration of some form adds to the beauty of painted

furniture. Almost anyone can follow a simple line or stripe. If your hand is not steady the natural grooves of many pieces of furniture can be painted instead of drawn lines. Contrasts can be obtained by painting the interior drawers or shelves of a piece of furniture a different color from the outside such as a gray corner cupboard with red shelves. Table tops, too, are sometimes painted a different color from the legs. While few can hand-decorate a piece of furniture, everyone can easily apply a stencil. You may make your own stencil out of parchment or buy a commercial stencil in a shop. Stencil designs are applied by holding them in place and stippling the paint on the wood surface exposed in the hole of the stencil. Often a design thus applied is stiff and gaudy but this can be improved by a glaze of sienna.

As I have mentioned before, painted sun room, breakfast room and bedroom sets are attractive. In the living room, however, we can use only a few odd pieces of painted furniture. A small book table, a pair of painted rush-seated chairs, a chest or a cabinet can, however, be an attractive addition to almost any informal living room. In an early American interior a couple of Windsor chairs painted in the traditional green, black, red, or white are effective; and in the French provincial interior a pair of rush-seated chairs painted and decorated on their slat backs are a charming addition.





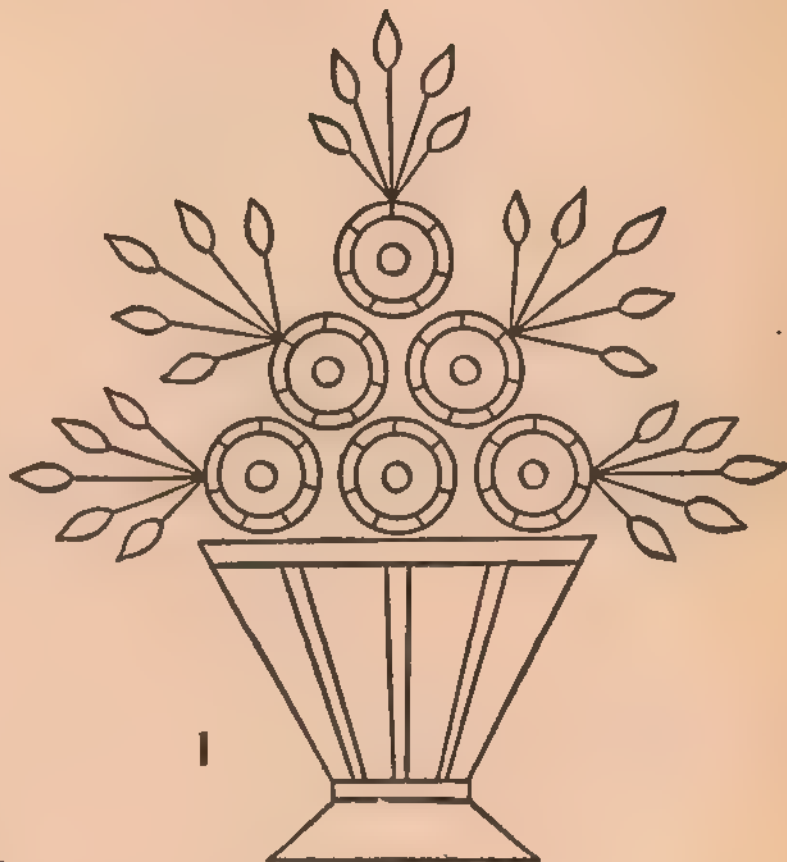
Right: Easily applied stencil designs like these add to the beauty of your painted furniture. Color schemes:

(1) Jar - dark green with yellow trim. Leaves - light green. Flowers - yellow centers; orange circle; outside circle, blue purple with outline and lines in red.

(2) Background - dull gray red. Leaves - blue green. Flowers - French blue and yellow outlined in dark blue.

(3) Birds - lavender with orange wings with yellow centers. Outline all in red and put on dark gray purple background.

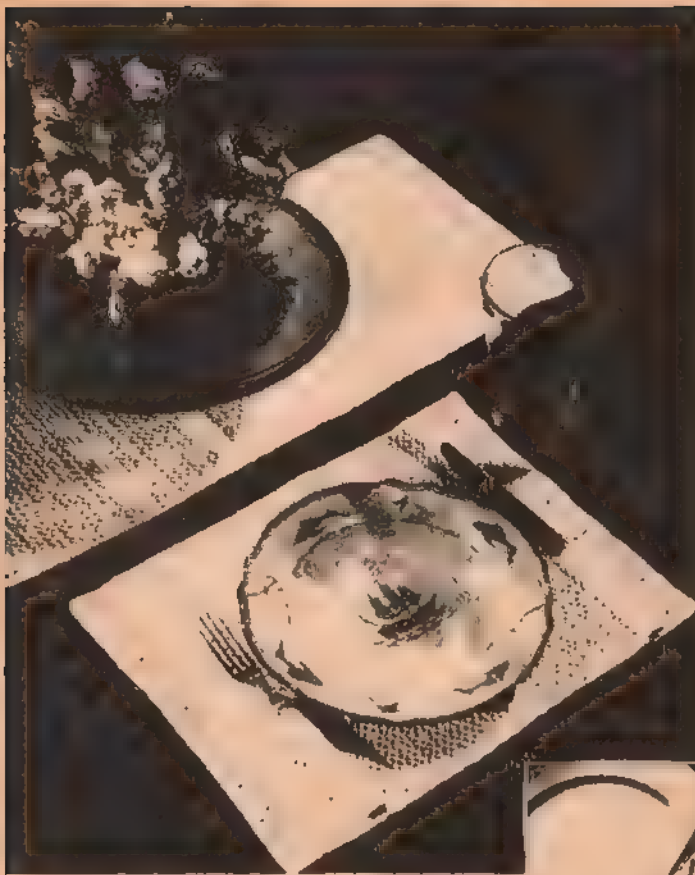
(4) Background - gray. Stems and leaves - emerald green. Flowers - orange, yellow and red.



CROCHET

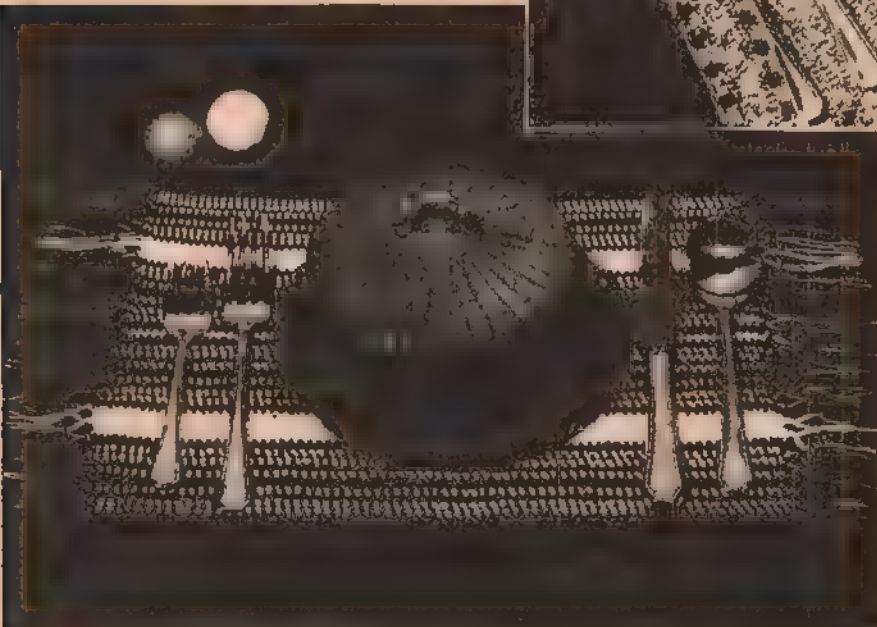
The Smartest of Mats

Made with the Crochet Hook
and Bedspread Cotton



A lacy pattern is simply shell stitch that may be done in white, natural or colored thread. It is striped with bands of double crochet and edged with the same simple stitch.

A two-color combination. The background is treble crochet worked with a double thread and the puff stitches are done with a single thread of the contrasting colors. Because of its heavy texture it is a grand mat to use under the hot plates.



A striped pattern done throughout in lengthwise rows for double crochet in red, black and natural or any other contrasting color combination.

These table mats are all made of the lusterless knitting and crochet cotton to be found wherever needle-work materials are sold. A No.6 steel crochet hook is used.

Because of their heavy texture these mats lie smoothly upon the table top and even the lacy one affords protection from heated plates.

Aside from the chain stitch, there are but two stitches used in the making of these mats - the double crochet, called by some workers single crochet, and the treble, called by some the double crochet.

Lace Mats

Place mat (11x14 inches) requires two 150 yard balls of white cotton. Make a chain one inch longer than width of mat, allowing 1 chain to turn

1st row: Double crochet (dc) in each chain (ch) across row, ch 3, turn. Number of stitches in this row should be divisible by 3.

2d row: -:- Treble (tr) in 3d dc, ch 2, 1 tr in same st. Repeat from -:- across row ending with tr in last dc, ch 3, turn.

3d row: -:- Tr in 2-ch loop, ch 2, tr in same loop, repeat from -:- ending row with a tr in 3 ch, ch 1, turn.

4th row: Dc in tr, dc in loop, -:- dc in each of next 2 tr, dc in loop, repeat from -:- ending row with dc in top of 3 ch, ch 3, turn.

Repeat 2d, 3d and 4th rows.

Now make 8 rows of solid dc on dc. Repeat 2d and 3d rows and make 10 inches of this lace design. Then 8 rows of solid dc on dc and repeat 2d to 7th row making same border as at beginning. The last row will be dc. Do not fasten off but continue around the four sides of the mat, working dc to straighten.

Runner (11x27") requires four 150 yard balls of cotton. This is started in the same manner as the place mat, making same border. After solid band of dc, make 7 inches of lace pattern.

Next row is the same as the 4th row. Then make 1 row of dc on dc. Repeat 2d, 3d and 4th rows. Make 8 rows of solid dc. Repeat 2d, 3d and 4th rows. Then 1 row of dc on dc.

Start lace pattern again, this panel may be any width desired, on the model it is 6 inches. Then repeat directions reversely.

Red and White Puff Mat

This mat (12x15") requires three 150 yard balls each of red and natural. The background is made with two threads, one each of red

and natural, and the puffs are made with a single thread.

Chain 81 with double thread, one of each color.

1st row: Drop white thread and ch 3 with color only for 1st tr of puff, 5 tr in last 2-thread ch, remove hook and insert in top of 3 ch and draw dropped loop through. -:- Pick up the white and with double thread, make tr in each of next 4 ch, drop white thread and with red, make 6 tr in next ch, remove hook and insert in top of 1st of 6 tr and draw loop to close. Repeat from -:- to end of row finishing with a puff st in the last ch. There will be 17 puffs in the row. Turn.

2d row: This row and all even rows are done in tr with two threads. Pick up white thread, ch 3 with double thread for 1st tr, work 1 tr under top loops of each tr and back of each puff st in previous row. There should be 81 tr in this row. Turn.

3d row: Drop color, with white ch 3 and work 5 tr into top of 1st tr of previous row, remove hook, draw dropped loop through as before. -:- Pick up 2 threads, tr in top of next 4 tr, drop color, 6 tr in next tr (directly over puff st of previous round). Repeat from -:- across. Turn.

5th row: Same as 1st row.

7th row: Same as 3d row.

9th row: With red, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 59 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff. Turn.

11th row: With white, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 59 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff. Turn.



Puff Stitch Design



The Lace Stitch



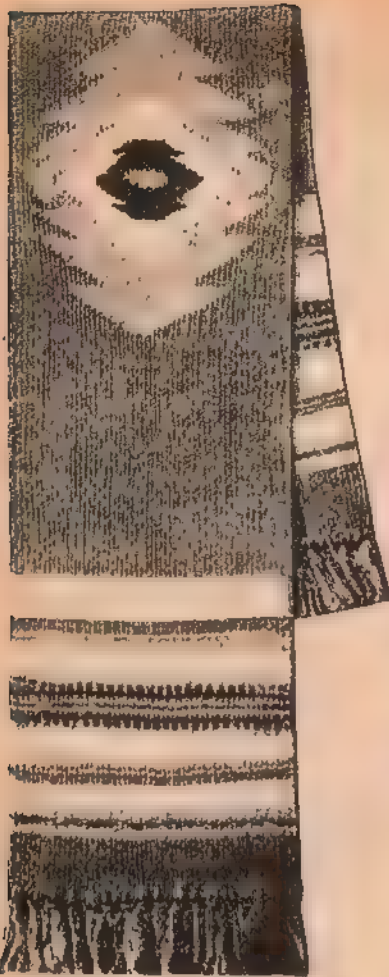
Texture of Striped Design

Continued on page 52



DESIGNED BY

FLORA DEUSCHLE



Narrow Table-Runner of Yarn



Indian Bag Woven on a Cardboard Frame

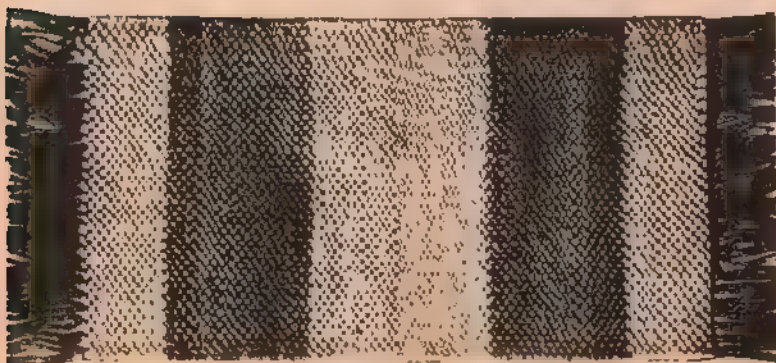


Bag Showing Different Weaves

WEAVING WITHOUT A LOOM

BY

ETHELYN J. GUPPY



Doll's Rug of Stocking-Tops

Weaving is an art of the most remote antiquity, so ancient that the date or place of its origin can scarcely be definitely determined. Certainly it is one of the oldest occupation, and is found among all primitive peoples, also a craft which centuries ago reached pinnacles of success in beauty of design and workmanship, and yet today in its simpler forms brings joy to the heart of the craftsman who satisfies his soul by creating, manufacturing in the original sense of the word - 'making with the hand.' There is something so fundamental about weaving, so real and eminently satisfactory about actually making a piece of fabric, that it seems to have a universal appeal; and this experience is open to anyone who cares to claim it, with very little effort and expense. For the simpler modes of weaving require only the equipment which is within the reach of all; and really exquisite articles can be woven without looms - as exemplified by the Indians who stretch their warp between two poles, one fastened up against a tree and the other weighted to the ground.

Now, as since the beginning of the craft, weaving consists of two sets of threads - the warp, which is held uniformly taut, and the weft or woof, or filling, which is woven back and forth, over and under the warp. In principle, that is all there is to weaving, however elaborate the designs or varied the purpose. Children enjoy it, and do it surprisingly well, and the cleverest designer finds enough of interest in its development to entrance her - or him; for, progressing from the simple over-and-under weaving, beautiful fabrics of lasting loveliness may be evolved, utilizing all the ingenuity and skill

Continued on page 34

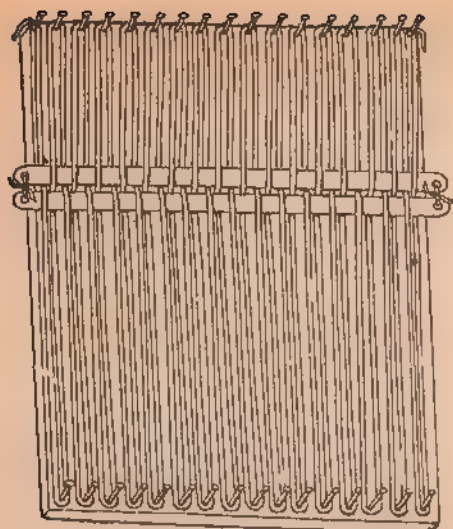


Figure 1. Small Board-Loom Warped and with Lease-Sticks in Place



Figure 2. Wooden Needle

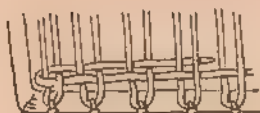


Figure 3
Fastening an End

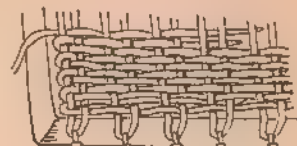


Figure 4
Starting a New Piece of W.ft

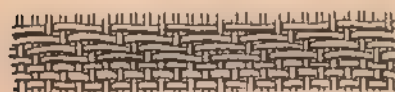


Figure 5. Fancy Weaves Used in Small Bag

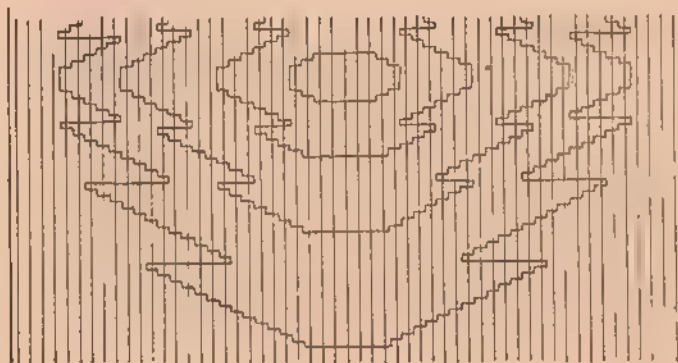


Figure 6. Diagram for Center of Narrow Yarn Scarf

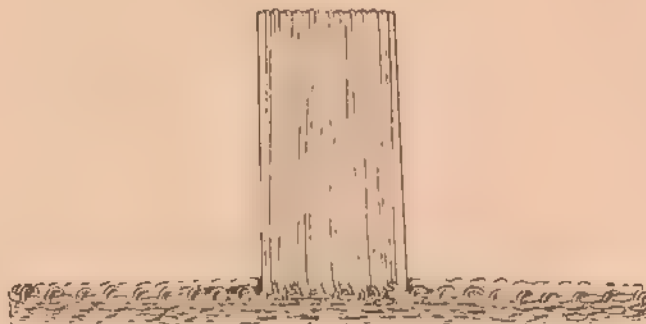


Figure 8. Bag Handle Warped for Weaving

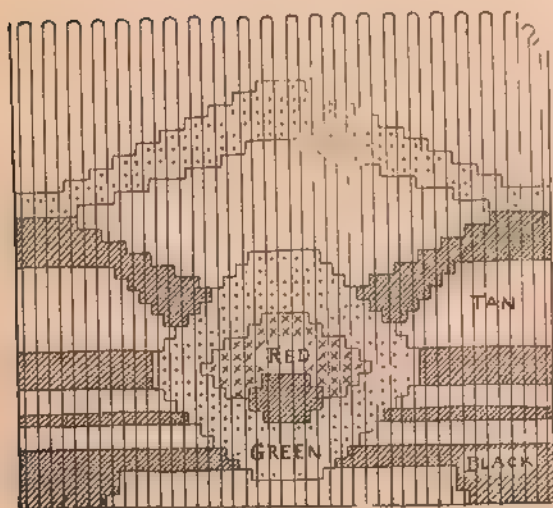


Figure 7. Diagram for Indian Bag



Figure 9. Cardboarded Loom for Indian Bag, with Weaving

WEAVING WITHOUT A LOOM

one cares to invest in their making.

To learn the principle and master the technique, one must necessarily begin at the beginning, and it is advisable to start with a small frame or board on which to practise, trying various materials in different weaves and combination of thread. Such frames may be homemade at practically no expense, or may be purchased of a dealer in school-supplies; there are several different styles for children's use, all practically on the same principle. To make one, take a small board and drive brads in each end, one-fourth-inch apart as in Figure 1, or as in Figure 3 and Figure 4. There is really no essential difference; the first way gives a little more freedom in the weaving at the start, but when the brads are put into the end of the board they stay in place; that is, there is less danger of pulling out.

Using twine, crochet-cotton or yarn, proceed to "warp up" the loom by tying an end to the first brad at the top; bring the warp down and around the first brad at the bottom, back to the second brad at the top, and so on until the board is covered with vertical lines of string, all of the same tension, fastening at length to the last brad.

While not absolutely essential in this kind of weaving, lease- or shed-sticks are helpful, and in loom-weaving are, of course, necessary. These are thin, narrow sticks, a bit longer than across the warp, and with holes on the ends; they are run through the warp, one at a time, the first picking up the first, third, fifth and other odd threads, the other picking up the alternating or even threads (Figure 1), and the ends are tied together with bits of twine. When one set of threads is lifted up the space thus made between the upper and lower threads is called a shed; so the lease-sticks as here shown give one shed, which is an assistance; they also hold the warp in position.

The next step is to start the weaving, carrying the weft over and under the warp. A bodkin or large tapestry-needle may be used for this purpose, but a more comfortable tool is a thin wooden needle (Figure 2), which may be whittled from any sort of wood and sandpapered. It is

well to have several of these in different sizes and lengths, from three to eight inches. Bobbins are used to carry the weft in loom-weaving, where a wide shed is possible, and a great length of yarn may be used; but they are not practical in our board-weaving, where the warp must be picked up thread by thread. So we break off about two yards of yarn or twine, whatever we may be weaving with, and thread it into the wooden needle.

Pass the needle from left to right through the shed made by the lease-sticks, and draw the weft through, leaving an inch or two out at the left side. Then carry this end under and over the alternate three or four warp threads. (Figure 3) With the needle or a short piece of comb press the weft close to the brads. Working from right to left pick up the under threads of last row and carry the weft back to the left; press or "beat" this row close to the last.

Here is a precaution which it is well to heed at the very beginning: Do not draw the weft too tightly. Keep it loose by letting it lie in a loop through the shed before it is beaten down to the previous weaving. It is safer to draw the weft through only an inch or two of warp at a time, and beat down; this should insure keeping it slack enough. Watch the edge all the time to see that it is even and does not draw in. Keep your work the same width throughout, remembering that a straight, neat selvage indicates good weaving. The first few rows are apt to look rather uneven, but after an inch or less the fabric takes on a hopeful look, and then the interest increases.

In plain weaving fasten in new threads only at the sides. Figure 4 shows one way of doing this, or the thread may be started from the opposite side and the end fastened as at the beginning. It is advisable to fasten ends as the work proceeds. On this practise-board it is interesting to try, besides the plain weaving, the variations as shown in Figure 5. Let the weft pass over three and under one warp thread; then in each succeeding row go under the thread to the left of the one picked up in the previous row. This forms a variety of twill. Another variation gives the brick effect; pass over three and under one, and in next row pass over three and pick up the middle one of the three of last row.

Above these weaves in Figure 5 is

what is called "embroidery" - or "finger" - weaving. A different color - sometimes an entirely different material - is introduced between the rows of plain weaving or "tabby". In this case the "embroidery" thread passes over two, under two, and then the tabby or plain weave is put in. Again, the colored thread is picked up from the back and passed over two and under two as many times as the pattern requires, then the tabby again. The embroidery-thread may be used in a needle, but some workers prefer to handle it with the fingers. The ends are left at the back and fastened when the work is finished, and it is wise to avoid very long lengths of yarn between embroidered portions; it is better to use several short lengths. Beautiful patterns can be worked by this method, which is often employed for borders on otherwise plain material, or for spots here and there over the fabric. Almost any cross-stitch pattern can be used as a guide for designs.

And now we come to applications of the simple rules given. For a doll's rug, which any small girl will enjoy making, use strong knitting-cotton for warp, and the Hsie tops of silk stockings for filling. Seven of the tops were needed for the model, four in natural color, one dyed violet and two emerald-green, and they were all cut in strips, three-fourths inch wide, around and around.

A board, nine by twenty inches, was warped as directed with light-brown yarn, and the weaving was commenced at the middle with natural-color, one top-giving two and one-half inches - woven in one direction, and a second top in the other, making the center five inches wide; a green top was next used, half of the violet top and a natural-color top, on both sides of the center, making the little rug sixteen inches long, when finished. This left about two inches of warp at each end, which was slipped from the tacks and every two threads knotted together close to the weaving. To make the work as neat and even as possible, all the ends were carefully sewed together each time a new length was introduced, and the colors ended exactly at the sides. Using a board or frame of sufficient size the same method may be followed in weaving a large rug; but it should be remembered that the woven article when removed from the frame is somewhat smaller

Continued on page 36

Narrow Laces with Turned Corners

Coral Lace and Corner

For the lace. Make a chain of 31 stitches and turn at the end of each row. A preliminary row is worked first, thus: Miss 5 chain, then make 2 trebles in the next stitch, and 2 trebles in the following stitch (for a group of 4 trebles), then 4 spaces, 4 trebles, 1 space, 4 trebles, 1 space.

1. Three sp (turn with 5 ch to make the first sp), 13 tr, 2 sp, 4 tr (last 3 tr in loop), then make 2 ch and work 1 d tr (thread twice around needle) in the same loop.

2. Five ch, 3 tr in the loop (of 2 ch) and 1 tr in the next tr (for a group of 4 tr), then 4 sp, 4 tr, 1 sp, 4 tr, 1 sp. (This leaves a decrease of 2 sp in last row and completes the pattern. Now commence again at the 1st row, and repeat the 1st row and the 2d row, alternately, for the length required.

For the corner. Make the 1st row and the 2d row of lace as usual, then commence for the 1st part of the corner.

1. Three ch, then 2 tr in hole of 2 ch and 1 tr in next stitch (st) (group of 4 tr, as before), then 1 sp, 3 lct, 7 tr, 1 lct, 7 tr, 2 sp.

2. Two sp, 7 tr in 7 tr, 1 bar, 7 tr, 3 bars, 2 sp (this comes level with the top st of this group of 4 tr at the beginning of last row, and the next 14 rows are also worked to this level).

3. Three ch to make the tr st before the lct, then 1 lct, 25 tr, 1 lct, 4 sp.

4. Four sp, 1 bar, 25 tr, 1 bar.

5. Two lct (make the first lct like the first lct of the 3d row), 7 tr, 1 lct, 7 tr, 2 sp (4 sp of last row are left free for decrease, as before).

6. Two sp, 7 tr, 1 bar, 7 tr, 2 bars.

7. Twenty-five tr, (3 ch to form first tr), 1 lct, 4 sp.

8. Four sp, 1 lct, 25 tr.

9. Seven tr, 1 lct, 7 tr, 2 sp (4 sp of last row are left free for decrease).

10. Two sp, 7 tr, 1 bar, 7 tr.

11. Seven tr, 1 lct, 4 sp.

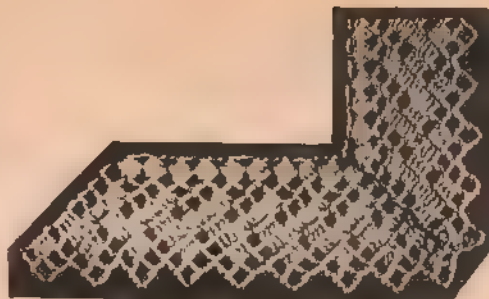
12. Four sp, 1 bar, 7 tr.

13. Seven tr, 2 sp (4 tr of last row left free for decrease).

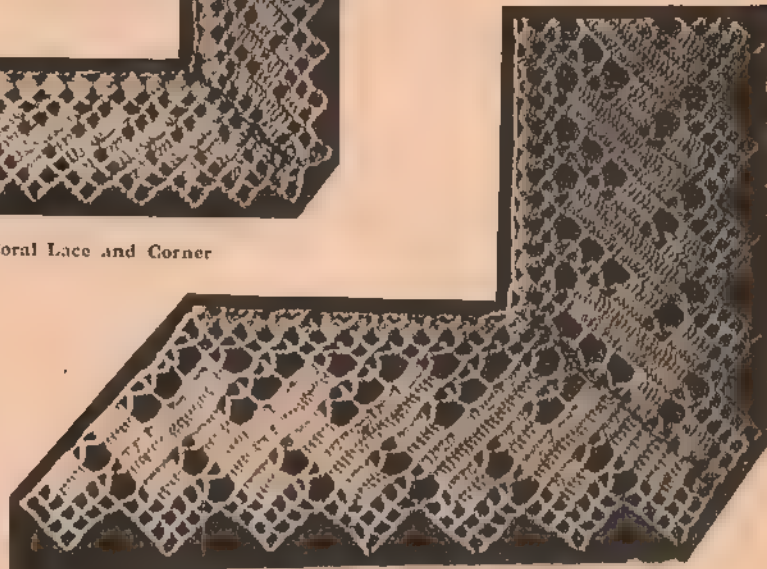
14. Two sp, 7 tr.

15. Four sp.

16. Four sp. This completes the 1st part. Now break off thread, turn the work over, and join again to the loop at the top of the last row of the lace pattern, and proceed for the 2d part, which is worked down the broken edge of the 1st part.



Coral Lace and Corner



Herringbone Lace and Corner

1. Five ch (for loop), then 4 tr over the side of the following group of 4 tr, 1 sp over next row, 3 lct over next 6 rows, 7 tr over following 2 rows, 1 lct over next 2 rows, 7 tr over next following 2 rows, and 2 sp over the end 2 rows.

2. Two sp, 7 tr, 1 bar, 7 tr, 3 bars, 2 sp, 4 tr in loop as before, then 2 ch and 1 d tr in the same place.

3. Five ch (for loop), 4 tr in hole as before, 1 sp, 1 lct, 25 tr, 1 lct, 4 sp.

4. Four sp, 1 bar, 25 tr, 1 bar, 2 sp, 4 tr in loop as before, then 2 ch and 1 d tr in the same place.

5. Five ch (for loop), 4 tr in hole as before, 1 sp, 3 lct, 7 tr, 1 lct, 7 tr, 2 sp (4 sp of last row left free for decrease).

This completes the corner, and the lace pattern is now taken up again at the 1st row.

1. Three sp, 13 tr, 2 sp, 4 tr.

2. Four sp (turn with 5 ch for the first sp), 4 tr, 1 sp, 4 tr, 1 sp.

3. Three sp, 13 tr, 1 sp.

4. Two sp, 4 tr, 1 sp, 4 tr, 1 sp.

5. Three sp, 10 tr

6. Four tr (3 ch for first tr), 1 sp, 4 tr, 1 sp.

7. Three sp, 4 tr.

8. Four tr, 1 sp.

9. Two sp.

This completes the 1st part. Now break off, turn the work, and continue for the 2d part, which is worked on the inner edge of the 9

rows of the 1st part. Join the thread again to the loop of the lace, at the top of the last row made, previous to the commencement of the corner.

1. Five ch (for a loop), 4 tr over the side of the first group of 4 tr, then 4 sp, 4 tr, 1 sp, 4 tr, 1 sp.

2. Three sp (5 ch to form the first sp), 13 tr, 2 sp, 4 tr (last 3 tr in loop), then 2 ch and 1 d tr in the same loop.

This completes the corner, and the lace pattern is now taken up again at the 2d row.

HERRINGBONE LACE AND CORNER

Make a chain of 52 stitches and turn at the end of each row. A preliminary row, which runs downward, is worked first, thus: Miss the first 6 stitches, then 4 trebles in the next stitch, 1 space; 3 lacets ((a lacet is: 3 chain (following a treble), miss 2 double crochet in next, 3 chain, miss 2, treble in next)), 7 trebles, 1 lacet, 7 trebles, 2 spaces.

1. Two spaces (sp) ((turn with 5 chain (ch) to form the first sp)), 7 trebles (tr), in 7 tr, 1 bar (of 5 ch) over lacet (lct), 7 tr in 7 tr, 3 bars (over 3 lcts), 2 sp, then 3 tr more in the loop of last row (which makes a group of 4 tr in all, and which in future will be thus termed), then 2 ch and 1 double treble (d tr) (thread twice around needle), in the same place (this will be termed a "hole" in future).

Continued on page 39

Weaving Without a Loom continued than when on the "loom," hence allowance should be made in providing the board.

Practically the same materials - silk stockings with yarn warp - were used for an attractive and serviceable pillow-top, which offers a pleasing suggestion for utilizing the old, discarded silk stockings that have been accumulating these many months. With the beautiful dyes which are so easy to use they may be colored to suit one's fancy, or to harmonize with the color-scheme of the room in which the pillow is to be used; and it is well to dye several pairs alike in order to be sure of having sufficient material of the right shade - if too much it can be utilized for something else. The colors used for the model are violet, emerald-green and light tan or nude, but others may be substituted, if liked.

String the board, twenty by twenty-four inches - made as directed, with brads one-fourth inch apart - with turquoise yarn, and cut the stockings into strips three-fourths inch in width. The principle of the work is the simplest form of tapestry-weaving; a color is carried part way across and then back, according to the pattern, and another color comes to this point from the opposite direction and goes back, thus leaving a small gap, characteristic of this sort of tapestry. The principle is illustrated in Figure 6, and the pillow itself shows interlacing loops of green and violet on a light-tan background. An outline-pattern slipped under the warp as a guide for placing the colors is very helpful. Weave two inches of plain background; then, five inches from the sides, introduce the green at the right and violet at the left, weaving these colors over and under only three threads in the first row; in the next row - over and back - use nine warp-threads and continue, increasing the colors by three threads on each side, each row, and diminishing the background accordingly, thus forming the latter into points at the edge of the pillow. In this part of the design a few rows of the background are woven first, then a few rows of color, keeping the work fairly even across to prevent drawing the warp out of line. It is essential to have several needles in use. When two inches of color have been woven they are divided and two squares or diamonds of tan begun just as directed

for the colors. The work is far more difficult to describe than to do; it is fascinating, and a little study and practise soon makes perfect. Instead of following the design we have used, any simple pattern may be worked out on the same principle; or lovely effects can be obtained with stripes, or a combination of stripes, toward the ends, and a spot of tapestry at the center. The back may be plain weaving, or of some heavy material like monk's-cloth.

A little table-scarf was woven on a piece of pulp-board, seven and one-half by thirty-two inches, on which cloth had been wound - the kind that is tossed away in every dry-goods store.

Tacks were placed one-fourth inch apart at each end, and the board warped with No. 3 mercerized crochet-cotton. For the weaving a soft yarn of clear turquoise-blue was used for the background, and two shades of lavender, purple and flame-color for the stripes and central spot of Navajo design. The warp, being openly spaced and finer than the filling, does not show, but is entirely covered by the yarn which is put in loosely and beaten close. The scarf was woven from both ends toward the middle and in this order of colors, which is very pleasing, although one may vary it as desired: Two inches of the background or blue yarn, eight threads of medium lavender, three of lavender and purple, twisted, -:- eight medium lavender, eighteen light lavender, one flame, two blue, two flame, three blue, two light lavender, two blue, one light lavender, eight flame, fourteen light lavender, five medium lavender, (one purple, one medium lavender) twice, three purple, two blue, four flame, -:- two purple; now reverse from -:- to -:-, and weave plain blue until within three and one-half inches from the center, where the pattern is commenced. For this, with the medium lavender, weave over seven threads at middle of warp and continue, diminishing the blue at each side by one warp-thread each row, and increasing the lavender correspondingly - following the diagram. Figure 9 - until it is thirty-three threads wide; in next row drop seven threads, each side, increasing the background in the same degree, leaving nineteen threads at middle, and begin to widen again. The next inner color is

light lavender, then purple, with a medium lavender spot at center. The motif should be worked from each end and the last rows are put in with a bodkin or tapestry-needle. The ends are finished with a two-inch fringe of purple and lavender, a strand of each in the needle, tied or knotted in at the edge.

The little draw-top bag was made in a strip, seven and one-half by fifteen inches, and sewed up at the sides. This, too, was woven from both ends toward the center, using rather heavy knitting-yarn for both warp and weft, and the weaves employed are illustrated in Figure 5. Since the warp and filling-threads are of the same size, they show equally in the plain weave and give a "homespun" effect. The warp is light gray, and the major part of the weaving in sand-color, with bands of red-orange, light blue, pale orange and gray. First there is an inch of sand-color in plain weaving, one-half inch red-orange, in twill, one-half inch light blue, plain weaving, one-fourth inch plain gray, one-fourth inch "brick" weave in pale orange, three-fourths inch plain weaving with alternate rows of sand and pale orange, and one-half inch plain sand before the open diamond design of embroidery in red-orange is commenced. This, or any other simple geometrical figure may be introduced here, and when finished continue with the plain sand to the center. The other half is woven in precisely the same way. Sew up the sides as neatly as possible, and if the ends of the weaving are also neat, the top of the bag need not be hemmed, before adding the finish of several rows of loose buttonhole - or net-stitch in sand-color, done with a tapestry-needle, and topped with buttonholed loops through which to run the twisted draw-strings made of pale orange and sand-color.

A larger "Indian" bag was woven on a frame of cardboard, eleven by twenty inches, with rug yarn in deep cream, for the background, green, black and red, over warp of jute twine. The cardboard was cut at both ends in one-fourth-inch notches and folded exactly in the middle, making the "loom" ten by eleven inches. Score with a knife where the fold is to come and it will bend easily. Fold together and warp up with the jute by fastening the end at one upper corner and carrying around a

Continued on following page

“ ” ? “ ” ? “ ” ? Query & Quote “

I have been saving old nylon stockings for a couple of years now and would like to make a rug of some sort out of them. I need some instructions on how to begin, either knitting or crocheting. I'd also like to know the best way to dye them. Ms. Stephanie Felock, 1809 4th Ave., Watervliet, N.Y. 12189

See this issue for instructions for a woven rug using discarded silk stockings. In the June-July issue we printed instructions for hooking a rug, and stocking could be used just as well as the scraps of wool called for. As other ideas for rug-making come along, we'll be glad to print them, especially if they utilize discarded. We are sure that many of our readers have been saving old nylons or panty hose for a similar project.

Would it be possible in one of the coming issues to print a pattern (or patterns) for decorative home accessories such as the butterfly wall ornaments with wings made in the pineapple pattern? I've seen pictures, but cannot find a pattern for them. With people using fewer dollies and chair rests, this might provide many with a new project for church bazaars, etc.

Rowena York, P.O. Box 61, Tariffville, CT 06081

Perhaps one of our readers has a pattern such as you describe in her collection, and will be willing to share it.

I'm 21, and love the things of the past. My family always said I should have been born 100 years ago, and sometimes I wish I were so I would know things like which crochet hook to use, etc. Often the instructions don't tell, and I could use some help on this question.

Also, I would like to see more quilt patterns.

Mrs. Melanie Williams, 922 Greenbrier St., Greenville, Mich. 48838

The editor is anxious to publish some of the very old quilt patterns, especially those which are rare, or have an unusual history. If anyone would like to help, we would prefer a clear picture or a made-up block to photograph, with the name of the block, and any other names by which it may be known. If you have a black-and-white photo of a completed quilt, that would be helpful in the case of quilts which need to be set together in a special way.

Tatting is my first love. I learned it from a favorite cousin when I was nine years old. I used to join new threads in the manner Mrs. C. B. describes (June-July issue) until a French lady showed me a better way. I lay the new thread end and the old thread end together, working over them for the next three stitches. No knot is needed, and there is only a slight bulge in the work, whether in a "ring" or in the "ball thread". It can't pull out, and is easier than sewing in the ends.

If Mrs. C. C. Perry of Iowa is interested enough to send me her address, I will be happy to send her some "one thread" tatting patterns. Mrs. Fred Peterkin, 21 S.W. 6th Avenue, Ocean Breeze Park, Jensen Beach, Fla. 33457

I have been trying to locate a manual for a Singer sewing machine (treadle type). Can anyone help? Mrs. Sandra Canale, 84 Erie St., Oswego, N.Y. 13126

In regards to C. C. Perry, Iowa, if she will order Tatting Notes p h 80 listed among the many books in the back of the September issue, she will find what she wishes. If she will write me direct, I can help her. May E. Cunningham, Box 8, Vermont, Ill. 61484

May E. Cunningham has very generously donated some excellent patterns from her personal collection, and we will be printing many of them in future issues. It is just such selfless, thoughtful readers as this who make a magazine like *Olde Time Needlework* possible.

Anyone desiring to respond to the requests on this page may write directly to our editorial office. Please address your letters: Query and Quote, *Olde Time Needlework*, Box 338, Chester, Mass. 01011. Letters addressed in this way will receive immediate attention from our editorial staff. However, we must insist that you do not send money or subscriptions to this address.

All business correspondence must go to: Box 428, Seabrook, N.H. 03874.

Continued from page 36

point, down around the fold and up the other side, around a point and back, and so on until the frame is covered with warp, ending at the bottom to give an odd number of threads around the bag. The tops are tied together at the sides, and the weaving is started at the bottom with cream at center and black at corners, letting the black extend around the corners and making the two sides alike. Worked in this way the bag is in one piece, no seam. Figure 7 shows the color placement.

In the first row it is well to loop the black into the cream, where they meet, and not have too wide a gap; this is done throughout in some tapestry-weaving, or both colors are carried around the warp where they come together. In other tapestries the vertical slits form a part of the design, and when they are too long are sewed together at the back. The last few rows must be put in with the bodkin or tapestry-needle, and after the bag is removed from the frame a row or two may be added to entirely fill the warp.

To make the handle: Take a strip of cardboard, three by fifteen in-

ches, stand it inside the bag, and warp as in Figure 8. Run the first end up inside the bag, fastening securely, and carry the warp over the strip to the top of the bag at the other side and through a loop of warp of the bag, going back and forth in this way until there are twelve warp-threads, and fasten down inside the bag. With cream weave back and forth for three inches on both sides, then follow the handle diagram (Figure 7) with green yarn. Any loose threads inside the bag should be sewed down with fine thread, as it is almost impossible to secure all ends while the weaving is in process.

Something New in Rugs

BY GRACE H. BIBBER



The rug pictured is a decided novelty, and the idea may be developed in many different ways - for chair seats, bench covers, afghans for carriage or couch, automobile robes, pillow tops and so on. Suitable materials for the various purposes are, of course, to be chosen, color combinations and designs may vary in accordance with the worker's preference, but the same idea carries on throughout.

Very heavy Germantown yarn, dark gray in color, was used for the body of the rug illustrated, and light gray for the tabs, which are edged with brown. Rug yarn may be used, if desired, and comes in a variety of colors. With a hook large enough to carry the wool smoothly, without catching in and splitting it, make a chain of 57 stitches for the width of the rug.

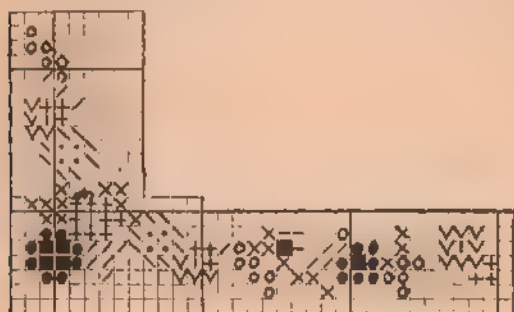
Row 1: A dc in 2nd st from hook,

and in each following st, turn.

Row 2: Ch 1, a dc in each dc, taking both threads of the stitch.

Repeat 2nd row for the length of the rug, which measures about thirty-one inches exclusive of the tabs, which are made separately, as follows: Chain 7, using the light gray yarn, and on this work the 1st row as directed for the body of rug, the 2nd row in the same way, starting with the chain, but on the other side of the foundation chain, and a 3rd row as before. The 4th row is worked around the 3 rows which form the center of the tab, thus: Chain 1, a double in each double, 3 doubles in same place, at corner, to turn. 1 at end of each row across top, 3 at corner, and 1 in each following double, down the side. Fasten in the brown yarn and work same as last row. The tabs are sewed in place, one at each corner of the rug and two between, evenly spaced; or, if preferred, they may be worked across instead of lengthwise, a double in each of 5 doubles, back and forth, for 6 rows, the edge of brown carried around as directed; miss 7 doubles between tabs.

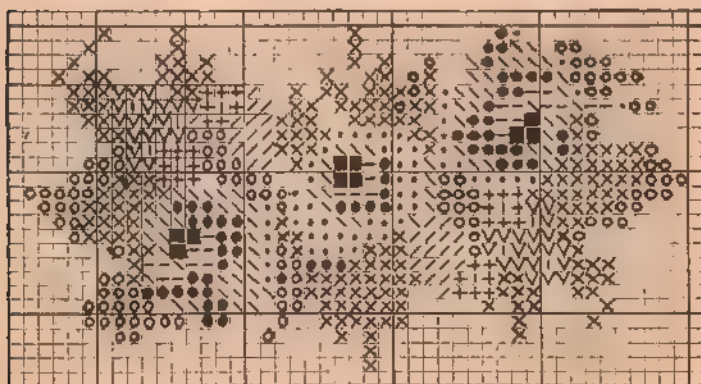
There remains the cross-stitching which, by aid of the color charts, will be found as easy to do as it is fascinating. Each cross is made over one double, using the heavy yarn; it is always the same, wherever it appears, consisting of two diagonal stitches, one slanted to the left, the other to the right, crossing the first and forming a square. There are two simple rules to be followed: the second or crossing stitches should always slant the same way, and each stitch must begin where the preceding stitch ends. It is an excellent plan, where there are many colors, to have a needle threaded with each color at the back of the work; then one can be dropped and another picked up, as needed, or be carried along on the wrong side underneath following stitches, thus giving the back of the work a neater appearance than when the yarns are crossed indiscriminately. And this is really all there is to it, save that as much care should be taken in working this simplest of stitches as in doing more elaborate embroidery; good effect is thus assured.



Color Chart for Corner of Rug

Dark Green
Turquoise
Light Green
Gold
Peach
Salmon
Rose
Maroon
Scarlet
Light Blue
Dark Blue

Key to Colors



Color Chart for Center of Rug

Herringbone Lace and Corner

2. Five ch (for a loop), 4 tr as before in the hole of 2 ch, 1 sp, 1 lct, 25 tr, 1 lct, 4 sp.

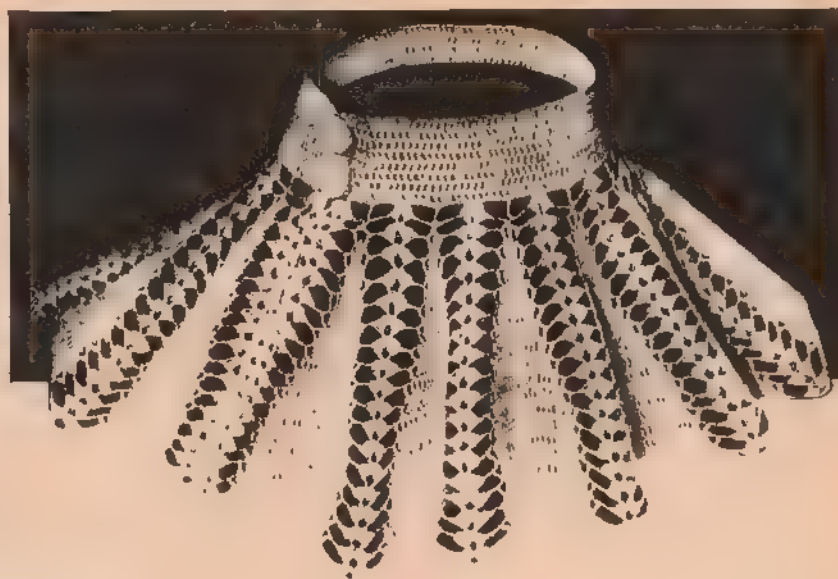
3. Four sp, 1 bar, 25 tr, 1 bar, 2 sp, 4 tr as before in loop, then 2 ch and 1 d tr in same place.

4. Five ch (for a loop), 4 tr in hole as before, then 1 sp, 3 lct, 7 tr, 1 lct, 7 tr, 2 sp (this is a row of decrease, and 4 sp are left free at the end of the row).

The 1st row to the 4th row, inclusive, comprise the pattern; repeat these 4 rows for the length required before the corner.

For the corner. Make 3 rows of the pattern, as usual, then continue for the 1st part of the corner.

Panel Collar in Crochet



Materials:

2 balls of No.50 crochet cotton

A No.13 hook (used for the model)

Begin with a chain of 144 stitches for top of neck band, treble in 4th stitch from hook, 140 more trebles on chain. Chain 3 for the 1st treble of next row, treble in treble across. Repeat this row until there are 8 rows; this completes the band.

1st Row of panel section. Chain 3, 2 trebles in 1st treble, chain 3, 3 trebles in same treble (this forms a shell), -:- chain 3, miss 4 trebles, 1 double treble in next, chain 3, miss 4 trebles, shell in next treble; repeat from -:- to end of row; there should be 15 shells.

2nd Row: Chain 3, 3 trebles in center chain of shell, chain 3, 3 trebles in same place (forming shell), -:- chain 3, double crochet in double treble, chain 3, shell in shell; repeat from -:- to end of row, making a treble in last treble of shell.

3rd Row: Chain 3, shell in shell, -:- chain 3, miss 1 stitch of chain, double treble in next, double treble in double crochet, miss 1 chain, double treble in next, chain 3, shell in shell; repeat (from -:-) to end of row, making a treble in last treble of shell, always.

4th Row: Chain 3, shell in shell, -:- chain 3, double treble in center stitch of chain, 3 double trebles in 3 double trebles, 1 double treble in center of chain (this makes a group of 5

double trebles), chain 3, shell in shell; repeat.

5th Row: Like 4th, with 7 double trebles in group.

Continue in this manner, with an increase of 2 double trebles in a group each row until in the 9th row there are 15 double trebles in each group. In the 10th and following rows the groups are made up of trebles instead of double trebles; the increase is the same - in the 14th row there will be 25 trebles in each group.

15th Row: Shell in shell, -:- chain 3, treble in center of chain, miss next treble, 23 trebles in 23 trebles, miss next treble, treble in center of chain, chain 3, shell in shell; repeat from -:- to the end of the row.

16th Row: Like 15th row.

17th Row: Shell in shell, -:- chain, 3, treble in center of chain, 25 trebles in 25 trebles, treble in center of chain, chain 3, shell in shell; repeat to end of row.

18th Row: Shell in shell, -:- chain 3, treble in center of chain, 27 trebles in 27 trebles, treble in center of chain, chain 3, shell in shell; repeat to end of row.

Beginning with chain 1, work double crochets around the entire collar.

To make loops for buttons, fasten thread at end of band and chain 11, make 3 double crochets in center of band, chain 11 and fasten. Work double crochets over the loops.

Cover buttons with double crochet, and sew opposite the two loops.

In about 1926 my mother was given a sampler in a cross stitch which I remember from my childhood. I expect it was copied from a book or magazine. Since then it has been lost and I am most anxious to replace it. The main design was a silhouette in black cross stitch of a man with a top hat and a lady in a bonnet and long skirt. There was a small sailing ship in the background and the motto was: East - West Home's Best. There was an attractive border in primary colors and perhaps some other small details which I don't recall. I would be grateful for any information sent me.

Mrs. Norman W.de Carteret, 23909 Long Valley Rd., Hidden Hills, Calif. 91302

E.R. here is the way I used to knit wristlets when I was a girl "down on the farm": Cast any number of stitches divisible by eight on each of three needles, using knitting worsted or yarn of similar size; twenty-four stitches on each of two needles and sixteen on the third is a good size. Knit once around plain; then for the second and all succeeding rounds: Wool over at beginning of needle to make one stitch, knit two, slip one, knit two together, draw the slipped stitch over, wool over, knit one, and repeat from beginning. End each needle with knit one, and put the wool over at beginning of each needle.

H. D. H.



The Case for the Etui

Whether it is spelled "etui" or "etwee" this attractive little case for needles will be useful to any gentle needlewoman. Etuis are made in different sizes to accommodate knitting pins, crochet hooks or a collection of small sewing aids.

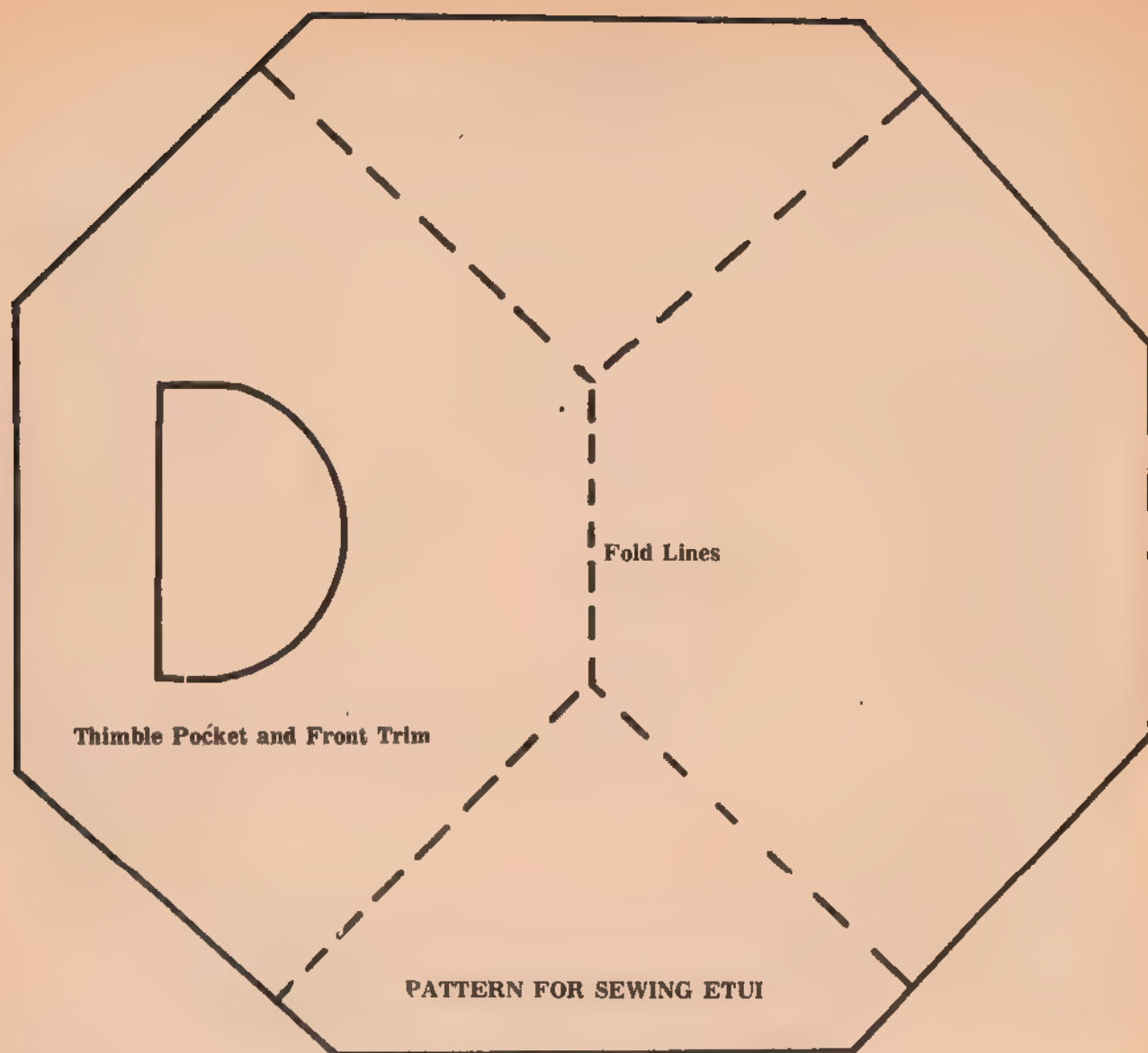
The octagonal needle case is cleverly folded to resemble a cunning basket and holds needles, pins, tape measure, thimble, and, if desired, even wee scissors. The roll-up cases for knitting pins or crochet hooks offer protection for these instruments, keeping them smooth and free of those bothersome scratches which snag delicate wools and silks.

Select fabrics to suit the traits

of the lady who is to use the cases. Elegant satins and brocades may please one needlewoman, while another might have tastes reflected in more tailored fabrics such as checked woolens, reps, or men's wear suitings. Which ever fabric is selected for the case, the lining should be soft and pliant; velveteen and corduroy are excellent choices here. You may be fortunate enough to acquire from your dry goods tradesman a sample of fabric designed to upholster furniture. If not too heavy to fold, such a swatch of tapestry or matelasse fabric would be an excellent piece for the outer cover.

For the Sewing Etui you will need

small amounts of fabric for case and lining, embroidery floss in desired colors; felt may be used for outer fabric if desired. If felt is selected, cut one piece from pattern and cut one piece of lining fabric, adding $\frac{1}{4}$ inch on all sides to allow for tiny hem on lining. From felt, cut two pieces from pocket pattern and one strip $\frac{3}{4}$ inch by $3\frac{3}{4}$ inches for handle. Cut one end of handle section to form point. Using two strands of embroidery floss, work around edges of felt pieces in buttonhole stitch. On pocket pieces, work across top first; then continue around curved edge, attaching one pocket to outer fabric and one to lining as shown. Trim front of case with green leaves cut



from felt and felt circles made by punching with paper punch. Turn under $\frac{5}{8}$ inch on all edges of lining and whip in place, catching in handle at top. Cut piece of felt $\frac{5}{8}$ inch by $1\frac{1}{2}$ inches for scissors loop and attach ends to lining as shown. Whip snap fastener in place on handle. Fold case as shown by dashed lines on pattern and press firmly.

For sewing etui made from woven material, cut one piece from lining and one from fabric, adding $\frac{1}{4}$ inch all around. Stitch pieces together right sides facing, leaving one edge open for turning, and making a $\frac{1}{4}$ inch seam. Turn and close opening with slip stitches. Finish with pocket and handle as for felt etui, and trim as desired.

The knitting needle etui requires one piece of fabric for outer cover and one piece of lining material, each to be $14\frac{1}{2}$ inches by 9 inches,

and one piece of lining fabric $14\frac{1}{2}$ inches by 5 inches; one piece of ribbon 18 inches long for tie.

First turn under $\frac{1}{2}$ inch on one long edge of smaller lining piece; this is the pocket section. Stitch this edge with two rows of stitching close together. (You may prefer to bind this edge with a strip of fabric like that used for outer cover.) Place pocket section on top of lining piece, right sides up and with lower and side edges even. Baste lower edges even, and stitch channels for knitting pins as follows:

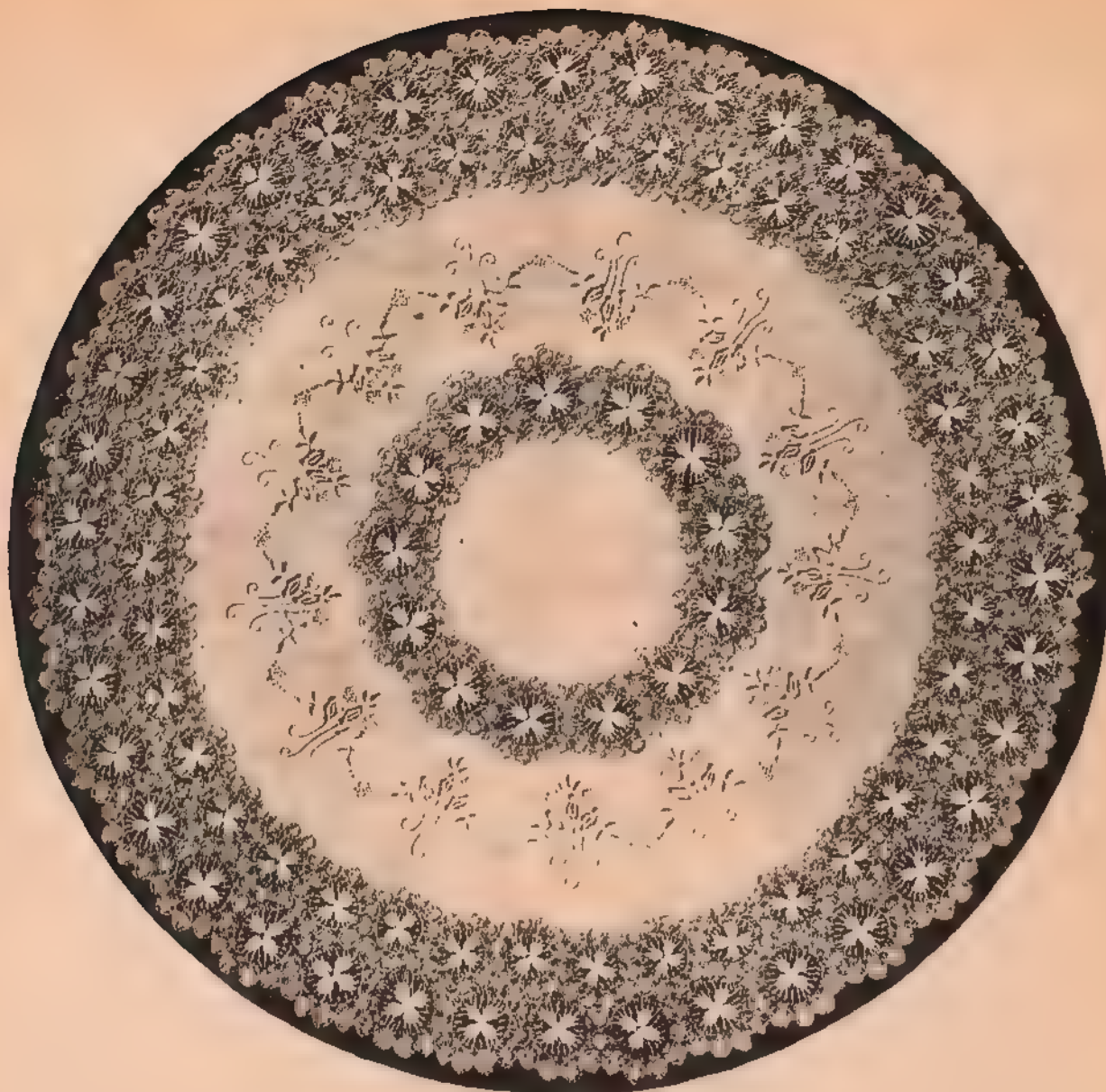
Starting at left edge, make first row of stitches from bottom to top of pocket section 2 inches in from left edge. Make additional rows of stitches as follows: make 6 pockets $\frac{3}{4}$ inch wide, 3 pockets 1 inch wide, and 3 pockets $1\frac{1}{8}$ inches wide. At top of last row of stitches turn work and stitch to right hand edge. Stitch the left-hand opening edge in the same

way.

Place completed lining section on outer fabric, right sides together, and stitch around entire edge making a $\frac{1}{2}$ inch seam and gently rounding corners. Leave 4 inch opening at top for turning. Trim corners and turn right side out. Close opening with slip stitches and press case carefully. Attach ribbon firmly to case, positioning as shown in picture.

Crochet hook etui is made following directions for etui for knitting pins, except that outer piece and lining are cut $14\frac{1}{2}$ inches by 9 inches, and pocket section is cut $14\frac{1}{2}$ inches by 5 inches. Make channels for crochet hooks as follows: Starting 2 inches from left-hand edge, make 6 pockets $\frac{5}{8}$ inch wide and 6 pockets $\frac{3}{4}$ inch wide. Complete as for knitting pin etui.

Mrs. C.W. Schemel, 1505 Stewart Road, Sacramento, Ca. 95825



The Centerpiece

Teneriffe Lace

Teneriffe lace is also called Brazilian-point lace, and the very simplest forms of it are known as La Platte lace. It is very similar in appearance to drawnwork but is made entirely of thread with no cloth foundation from which the warp is pulled. It may be made in long strips to be used as insertion or edging, or in fanciful shapes, such as squares, diamonds, etc., according to the purpose for which designed. It is more frequently made in wheels of various sizes, however, joined to form borders, collars, yokes, and other articles. A very handsome

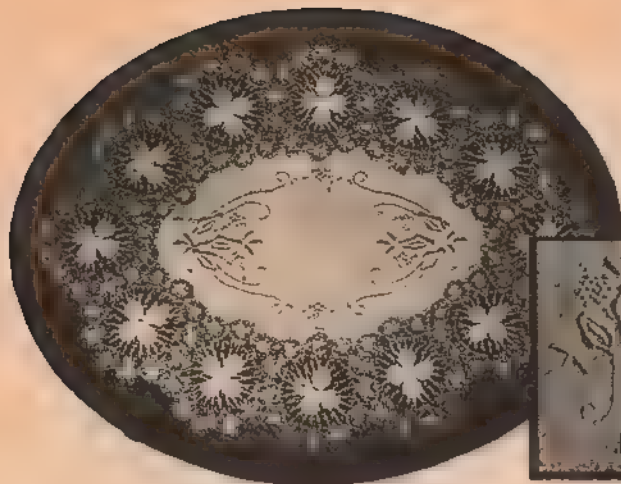
By ELINOR HARDING

border consisting of two sizes of wheels was used for an embroidered centerpiece, with tray and scarf to match.

There are many devices for working these wheels upon. Perhaps the most common of these, homemade, consists of a circle marked on a piece of stiff pasteboard, with a second circle inside the first. These lines are perforated evenly, the number of perforations depending on the number of foundation threads

to be used for the wheel, and the same number on both lines, those of the inner line closer together than those on the outer. Having a needle threaded with strong thread, bring it up through a perforation on one line and put it down through the corresponding perforation on the other, continuing this until you have a row of the little thread bars all around the edge; then fasten securely. These bars are to hold the foundation threads.

Using the thread of which the wheel is to be made, bring the needle up through the exact center of the



The Traycloth



Detail of Embroidery



Detail of Border

pasteboard, leaving a short length hanging, pass to edge of circle, under a bar, back across the center of pasteboard to the bar exactly opposite, under that, back across the pasteboard, crossing the 1st thread at center, under the bar next to 1st, and continue until you have used every bar. Take care that the working-threads are not twisted. After passing under the last bar return to the center, pass the needle under all the threads and make a tight button-hole-knot, then another knot at right angles to this, to hold them smoothly and securely, and weave around two or three times, alternating the threads. Up to this point the wheels are made in the same way, varying in size and number of foundation threads. Be careful to take a thread long enough to complete this foundation, so that you will not have to join it.

The large wheel, or center of medallion, is three inches in diameter and has 96 perforations, or

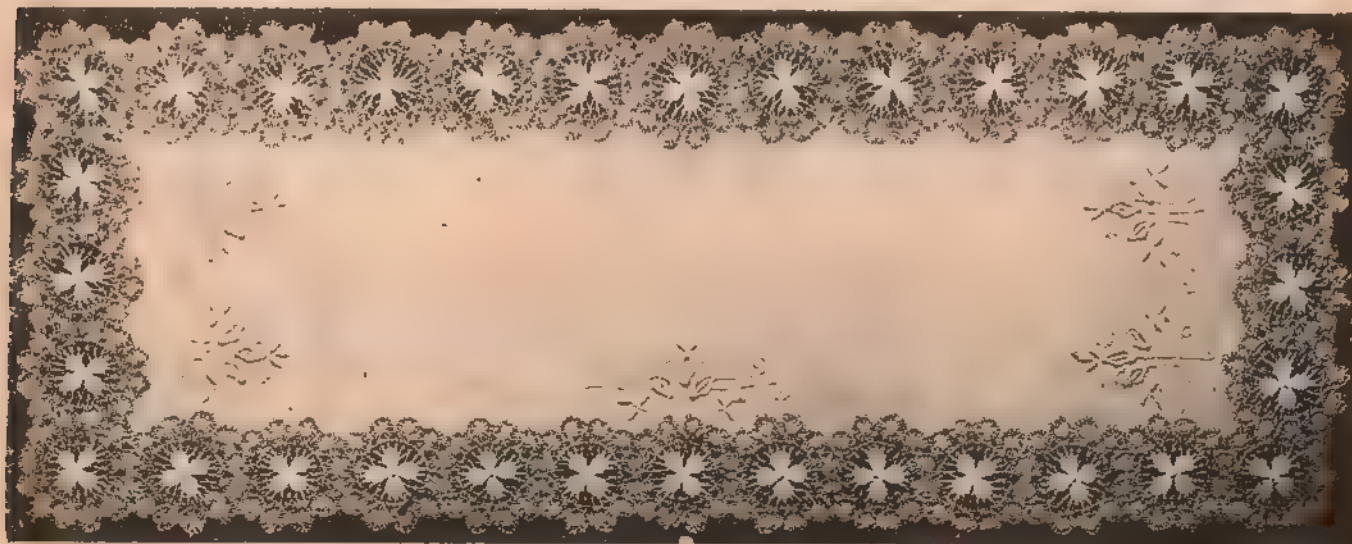
pair-threads in the foundation. Proceed as directed, weaving around the central knots until you have a circle about one half inch in diameter; -:- on 24 pair-threads (or the two threads or loop from one bar) weave back and forth, for three-eighths inch, drop a pair each side, weave four times across, repeat from -:- twice, then weave across remaining pairs six times, pass back to center, and repeat on each 24 pairs, forming four petals. After the last petal is woven pass out about one-eighth inch, knot two pairs together over the top of petal, making five groups in all, then knot the next pair (1st pair dropped) with 1st pair of next petal; repeat around. Pass out three-eighths inch and knot each pair all around, then fasten off neatly, place the wheel on an ironing board, cover with a damp cloth and press with a moderately hot iron. This "sets" the threads, so they will not draw up so much when removed from the pasteboard. Snip the bars

which hold the foundation threads, remove the wheel, thread the end left hanging and darn neatly in the center on the wrong side. If you draw the foundation threads very tight it is a good plan to have the outer circle on the pasteboard about an eighth inch larger than the wheel is wanted when finished.

The small wheels, finished, are one inch in diameter and have 20 pair-threads; knot the center as directed, weave around the knots two or three times, pass out one eighth inch, knot two threads all around, pass out one fourth inch, again knot each pair all around, and fasten off.

The completed medallion has twelve of the small wheels surrounding the large one; whip the small to large wheel by four loops, and each small wheel to preceding, also last to first, by four loops. It is a good plan to arrange the wheels on a piece of stiff paper or cardboard, using small

Continued on page 44



The Sideboard-Scarf

? " ? " ? " ? " Query & Quote "



I believe this is the pattern Mrs. J. M. of Wisconsin desires. I do not

have the directions but the picture is easily followed.

Mrs. Iva Lovill, 3540 N. Osceola Ave. Chicago, Ill. 60634

TENERIFFE LACE

Continued from page 43

pins or basting, as preferred, then whip in place. Each medallion after the first requires but ten small wheels, as two wheels at the side serve to join the medallions. For a curved border, as for the tray or centerpiece, there are two or three small wheels on the inner edge, on the outer edge five or six, according to the curve. For a straight border there are the same number of free wheels on both edges.

Having arranged the border, apply to the edge of linen and baste in place, cutting away the superfluous linen and finishing with a narrow hem on the wrong side.

Such a border may be used on any embroidered piece. The design illustrated is simple, carried out in solid embroidery and French knots, and very suitable for combination with

so elaborate a border.

As suggested, there are different homemade devices for making the wheels upon. Another than that described, and one preferred by many workers, is a large, flat cushion, firmly stuffed. Strike the circle you wish upon a piece of cloth - glazed cambric is excellent because it will not catch the needlepoint so readily - spacing the line off evenly. Provide a number of small, round-headed lace-pins and push one down in each dot. Then proceed as directed, carrying the working around a pin instead of passing it under a bar. The old-fashioned "pincase" affords still another method: Cut two circles of pasteboard, cover each on one side, overhand together, and push the pins in between the pasteboard sides. Enamel-cloth or glazed cambric may be used for covering, and the stitches of the overhanding taken at even distances to mark the place to put the pins which hold the foun-

dation threads. It is an excellent plan to mark the divisions, say every fourth or eighth pair, with black-headed pins.

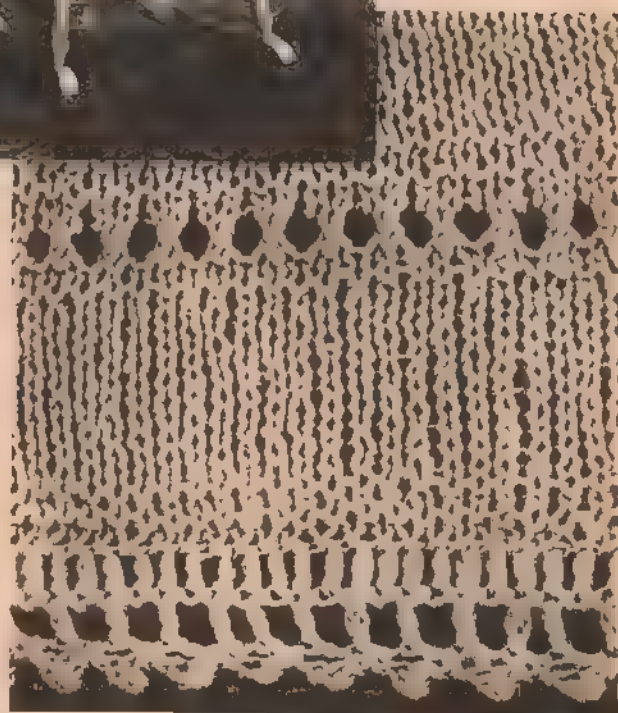
Another device, easily provided, is made as follows: Stitch the line on the sewing machine, using rather coarse thread and a long stitch; baste the cloth having this circle on pasteboard, and take the foundation threads under the machine stitching, one, two or more stitches apart according to the number of foundation threads required.

A simple but very attractive design in solid embroidery and French knots completes the work. Finished, the centerpiece is forty-five inches in diameter, hence is very suitable and lovely for a between meal cloth for a large dining table. Smaller centerpieces, round or oval, may have a border of one row of the motifs, and either a single or double row will make a beautiful finish for a tea cloth.

Wearables for Miss Two-Year-Old



BY
NANCY
CARY
AND
COLUMBIA
DISPERSIO



The slight protection needed on cool days during the summer is afforded by a crocheted cape and wee cap. Twelve ounces of Saxony yarn are needed for the set.

To make the Cape: Chain 75 stitches (about 12 inches), miss last chain and work 1 double crochet (by some workers called single) in each

of next 74 chain 1, turn and work 1 double in each stitch of 1st row, passing hook under both top loops of stitch, chain 1, turn.

3rd Row: Increase 9 times by making 2 doubles in about every 8th stitch of previous row, chain 1, turn.

4th Row: Doubles (no increase.)

5th Row: Increase 11 times, taking

care not to have points of increase directly over those in 3d row.

Work 4 rows plain and again increase 11 times in the 10th Row. Three rows plain and increase 11 times in the 14th. Three rows plain, increase 18 times in the 18th. Three rows plain, increase 18 times in the 22nd. Two rows plain. There should be 151 stitches, and yoke $3\frac{1}{2}$ inches in depth. When placed flat on table, yoke should now form a semi-circular shape measuring 14 inches in diameter from side to side at base and 7 inches in depth at center.

Chain 3, 1 treble in 1st stitch, 3 trebles in every stitch across, ending with 2 trebles in last double and 1 treble in top of 1 chain.

Chain 3, 1 treble in 1st stitch and in each of next 5 stitches, -:- 3 trebles in next, 6 trebles in 6 trebles, miss 2 trebles, 6 trebles in 6 trebles. Repeat from -:- across, ending with 6 trebles; chain 3, turn.

Miss treble at base of 3 chain, 6 trebles in 6 trebles, 3 trebles in next, -:- 6 trebles in 6 trebles, miss 2 trebles, 6 trebles in 6 trebles, 3 trebles in next stitch. Continue in this manner across, being careful to increase each time in 2d stitch of cluster of 3 trebles in previous row and missing the end stitches of adjacent scallops. Continue until there are 37 rows of trebles (14 inches) or depth desired. Fasten off.

Join yarn at base of yoke on right-hand front, work 2 doubles in ends of 2 bottom rows of yoke, (chain 4, miss 3, 5 doubles in next 5 rows) twice, chain 4, miss 3, double in end of top row. Continue along neck with 1 double in each chain. Chain 1 and work 2 more rows of doubles. Then chain 3 and work a row of trebles. Chain 1 and work a row of doubles. Repeat these last 2 rows alternately until there are 3 rows of trebles; then continue with doubles down side of collar and yoke, covering each buttonhole chain loop with 6 doubles. Fasten at base of yoke.

To make cap, chain 2, work 8 doubles in 1st chain and continue working spirally with doubles, increasing sufficiently to keep work flat until crown measures about $4\frac{1}{2}$ inches in diameter, or size to suit

Continued on page 47



Bag with Floral Trim

A bag of this style is useful in so many, many ways - for shopping, as a book-carrier, to hold one's sewing or fancy-work, and so on, that it may well lay claim to the virtue of general utility. A good quality of tan burlap was used for the model and, finished, the bag is of goodly size - twelve and one-half inches deep, and just a bit wider; the side openings are five inches, sloped slightly to the top. A basket of yarn flowers forms a unique decoration for one side, and is truly fascinating in the making; the basket has four rows of running - or darning - stitch at the base; the stitches being long on the surface and taking up only two threads of the burlap; four strands of the same wood-brown yarn, laid side by side, are used for the weaving, the four strands of each horizontal group passing over and under those laid the other way in true basket-fashion, and catching into the burlap underneath the "spokes" to hold them in place. The flowers are fluffy little pompons of the silky yarn, in blue, orange, yellow, tan, purple and green. To make them, wind the yarn around a card (from one and a half to two inches wide) thirty to forty times, making a little variation in size; slip off and tie tightly about one third the distance from the loops at one side and, with the green yarn

threaded into a worsted-needle, work the cup or calyx in close buttonhole-stitch, increasing in the first two or three rows, then diminishing to the fastening-off point, the work is done as in making a tassel. Leave a length of the yarn for sewing the flower in place, and clip the loops and comb or brush them lightly. The leaves are formed of long stitches of the green wool, caught into the foundation in a sketchy way.

For the handles: Take a soft cotton cord, such as is sometimes used for clotheslines, twenty-seven inches long, and cover with the burlap; this can be done by cutting a strip of the material, seaming it together to form a tube, turning, and drawing in the cord by attaching a strong twine threaded in a darning to one end, or by rolling the strip around the cord and felling the turned-in edge neatly; thread a worsted needle with the yarn used for the basket, fasten neatly at end of cord, carry the needle over the cord and bring it out below, through the loop of thread, catching it into the cord to hold the stitch in place, and repeat, making these buttonhole-stitches about three-eighths inch apart. Finish off at the other end, make a little coil of the cord and sew to the bag at each side; the other handle is made in the same way.

SQUARE COLLAR IN "MONKEY-FACE" LACE

Written in modern terms (From: Olde Time Needlework Mag. for Feb.-Mar. 1973, page 1)

Note: The term "doubles" is the same as single crochet (sc) in modern crochet terms. "Fasten" means sl st.

Caution: Do not let foundation chain become twisted.

Make a chain of 194 stitches, turn.

Row 1: Sc in 4th ch from hook, ch 3, skip 1 ch, sc in next ch, -: ch 10, skip 5 chs of foundation ch, sl st in next ch, turn, 8 sc in first half of ch 10, ch 6, turn, skip 1 ch of foundation ch, sl st in next st, (ch 3, skip 1 ch, sc in next st), twice; repeat from -: to end of chain. Turn.

Row 2: Sc in ch 3 loop just made, ch 3, sc in next ch 3 loop, 8 sc in ch 6, ch 3, 8 sc in remaining chain sts, sc in ch 3 loop, ch 3, sc in next ch 3 loop, and repeat to end of row. Turn.

Row 3: Ch 10, sl st in 8th sc from hook (this is the last sc of last spoke made) -: ch 3, sl st in ch 3, ch 3, sl st in first sc of next spoke, ch 10, sl st in ch 3 loop of previous row, turn, 8 sc in first half of ch 10, sl st in ch 3 of previous row, turn, 8 sc in first half of ch 10, ch 6, turn, sl st in last sc of next spoke, and repeat across, ending with ch 10 slip stitched in ch 3 loop of previous row, turn.

Row 4: 8 sc in first half of ch 10, ch 3, 8 sc in other half, -: sc in ch 3 loop, ch 3, sc in next ch 3 loop, 8 sc in next ch 6, ch 3, 8 sc in next half of ch 10; repeat from -: across, making 8 sc in half of ch 10, ch 3, sc in same ch, turn.

Row 5: Ch 3, sc in ch 3 loop, ch 3, sc in first sc of next spoke, -: ch 10, sl st in ch 3 of previous row, turn, 8 sc in ch 10, ch 6, turn, sl st in last sc of next spoke, (as in row 3) ch 3, sl st in ch 3 loop, ch 3, sl st in first sc of next spoke, and repeat from -: to end of row.

Rows 6, 7, & 8: Same as 2nd, 3rd, and 4th rows. Repeat these 8 rows until you have 22 more rows, etc. as of directions in magazine.

Ethel Troup, Rte 3, Box 344, Fitzgerald, Georgia

Mrs. Frank McDonald, 1537 2nd Ave. S., Payette, Idaho would like to find the quilt pattern called "Old Glory". It was popular during the 1930's and had a Liberty Torch on the middle block and a block for each state.

WEARABLES FOR TWO-YEAR OLD

Continued from page 45

child. Then continue working round and round, increasing only occasionally to shape to head until work measures 5 inches from center and the stitch count is a multiple of 6.

Chain 3, turn and work a round of trebles thus - 1 treble in each of 2 stitches, 5 trebles in next, remove hook, insert in top of 1st treble in cluster and draw loop through, chain 1 to close, 5 trebles in 5 trebles, cluster of 5 trebles in next stitch as before. Repeat around, ending with 3 trebles and join. Chain 1 and work a round of 1 double in each stitch.

Turn puff - stitch band up against body of cap and, holding cap right side out, work a row of doubles through the double thickness along the turn.

The little dress is knitted in sections, seamed with double crochet (sometimes called single), on the wrong side and only the sleeve tops are shaped. The back yoke is in two parts and there is a short skirt placket.

Four ounces of light weight wool and rayon mixture (colored yarn with white thread) are needed, together with one ball of white for trim. No. 2 bone needles are used.

The body texture is the flat stockinette stitch (rows of alternate knitting and purling), there are bands of ribbing (plain knitting) and an open pattern row formed by alternately knitting 2 stitches together, then thread over to preserve the stitch count for the next row.

Skirt (front): Cast on 151 stitches and knit 4 rows (2 ridges). Knit 1

row, purl 1 row alternately for 1½ inches. Knit 4 rows.

-- Knit 2 together, thread over, repeat across, ending with knit 1 in last stitch. Purl back. Then knit 4 rows and repeat knit 1 row, purl 1 row alternately for 9 inches, or length desired.

Skirt (back): Cast on 125 stitches and work same as front to within 1½ inches of top. At this point slip half of stitches on a 3d needle and finish each side separately.

Yoke (front): Cast on 61 stitches (about 11 inches). Knit 4 rows. Knit 1 row and purl 1 row alternately for ¾ inch, then repeat pattern border as on skirt and finish with the flat stitch (knit 1 row, purl 1 row) for 1 inch, or depth desired.

Yoke (back): Cast on 24 stitches. Knit 4 rows; knit 1 row and purl 1 row for ¾ inch; knit 4 rows; knit 1 row and purl 1 row for ¾ inch; knit 4 rows; knit 1 row and purl 1 row for 1½ inches. Make two backs.

Sleeve: Cast on 58 stitches. Knit 4 rows; knit 1 row and purl 1 row for 1¼ inches; knit 6 rows; knit 1 row and purl 1 row for ½ inch. Bind off first 6 stitches of next row, work across and on the return row bind off the first 6 stitches. On the 46 stitches remaining, work back and forth, narrowing at the beginning of one knitted row and the end of the next, by knitting 2 stitches together, until the stitch count is 35 and the sleeve measures about 3½ inches from the last ribbing. Make other sleeve the same.

Before making up, gently wash in suds made with pure soap, and rinse, pin into shape on a cloth covered board and let stay until dry. Then, holding seam edges together on the wrong side, crochet by

passing hook through adjacent stitches.

Seam skirt straight from top to bottom. Then attach yokes to finish about an inch from underarm seams on either side, arrange skirt fullness by working two stitches into one on yoke as necessary.

Next crochet a trimming band along side edges of yoke and placket. Starting at neck, work a row of doubles down one side and up the other, spaced so that they do not crowd, with one stitch at base of opening. Chain 3, turn, and work a treble into each double, missing stitch at base. Chain 3, turn and work a 2d row of trebles, then a row of doubles to finish, joining the stitches from side to side at the bottom to make a neat turn.

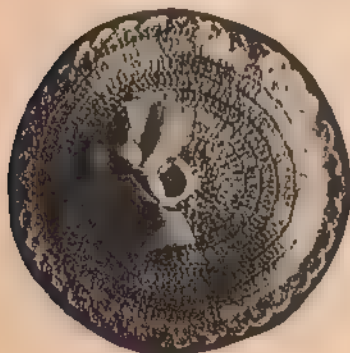
With the white wool, edge tops of yoke sections with a row of trebles worked rather loosely (about 5 to the inch) for a beading and finish with a row of picot loops as follows: -- Chain 4, double crochet in 1st chain, miss 1 treble, double crochet in next. Repeat. Overlap these edges for about an inch on each shoulder and join.

Seam sleeves, edge with the white picot finish worked into the knitting without the beading and spaced about three peaks to the inch. Gather tops of sleeves and crochet into arm openings.

With white, finish bottom of skirt with row of trebles, 1 in each stitch of the knitting, then with a round of filet meshes made with a treble in every other treble of 1st round and 1 chain between. To finish work a round of picot edges, with the doubles taken into the chain loops.

Run a ribbon through the neck beading to close.

Powder Puff Cover



Using silk-finished crochet cotton, shaded blue and white, make a chain of 3 stitches, join.

1. Fill the ring with 10 dc.
2. Two tr in each dc, ch 3 for 1st tr. join.

3. Tr in tr, 2 in next; repeat.

Continue working around and around, widening at regular intervals to keep the work flat, until you have a circle four inches in diameter. Finish the edge with little

scallops, as follows: Five trebles in same place, miss 2, 1 double, miss 2, 5 trebles; repeat around and fasten off.

At center of the little mat sew an ivory ring, and tie in it a pretty bow of blue ribbon; near the edge, on one side, embroider a group of rambler roses in three shades of rose, the darkest shade at center, then the medium and light shades, bullion-stitch is used for the roses and buds, of lightest rose, and loop-stitch for the leaves of delicate green, and the effect is very dainty. Sew the cover to a powder-puff of the same size or a trifle smaller.

? " ? " ? " ? " ? "Query & Quote"

In the September issue, Mrs. Klein from Iowa asked about the Monkey Face Lace in the Feb.-March issue. I am enclosing a sample which I worked out in large loose stitches which might be good to photograph. It is only a small 8 round sample with one round of the border, but I hope it will help somewhat. I worked it using single crochet where the pattern calls for double crochet which looks right according to the picture provided. I think the directions are in the European stitch. They call doubles what we call singles, and their singles are our slip stitches.

Hope this is satisfactory, but if anyone has any further questions, please let me know and I will try to translate the pattern into modern terms.

Mrs. M. V. Ciganek, 3312 Rosekemp Ave., Baltimore, MD. 21214

We are most grateful to Mrs. Ciganek and also to the several other readers who took the trouble to make up a sample and send it in to us, with an explanation. The ability to "translate" these older patterns is such a great help to us, because many of our younger readers have never seen any crochet directions written in the old style. Mrs. Ciganek's "sample" is pictured here. See also a modern interpretation of the square collar, elsewhere in this issue.

So far I have had no luck finding a long sought-after knitting pattern for a bedspread knitted with a popcorn stitch and a raised leaf or flower in the center of the block. I think that this pattern came out about 1939 or during the war years. Can anyone

help me find it?
Mrs. E. Newell, Rt. No.1, Highland, Wisc. 53543

If someone has this pattern, you could write to Mrs. Newell directly, or, if you prefer, send to us for possible publication. We can reproduce the old, printed patterns if they are clear, but we cannot use hand-copied patterns because of the possibility of error, nor photocopies, because the illustrations do not reproduce well enough.

I learned to knit as a little girl, making lace out of thread not much larger than sewing thread and tiny needles, and learned to love knitted lace. I have some patterns but not too many magazines publish them. At some future date I would like to see some knitted lace (edgings, etc.) in *Olde Time Needlework*.

Mrs. Wilma L. Cates, 11751-B Texas Avenue, W. W. Los Angeles, CA 90025

We do have some patterns for knitted lace edgings which we can print. We wonder if others would be interested.



Monkey-face Lace

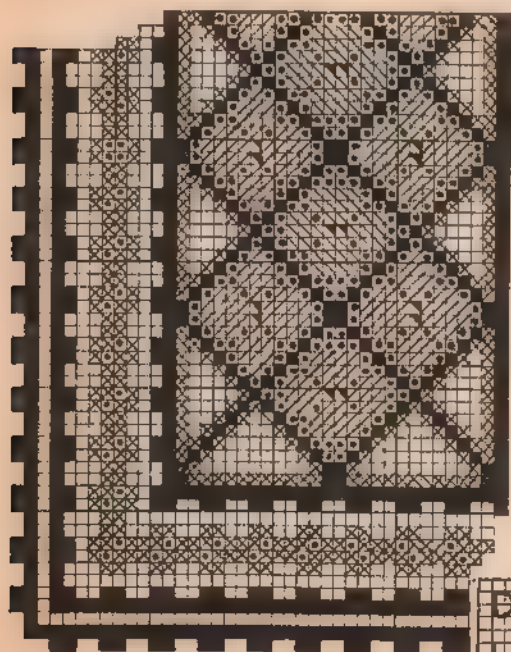
Cross-stitch is at its best when worked over the threads of the material which it decorates.

Monk's cloth, with its interesting texture and easily counted square meshes, is a splendid background for this work. Both the floor-cushion and chair-back shown above were worked in this way, each stitch crossing two meshes. The former, because the meshes are larger, has four stitches, or eight meshes, to the inch, and the latter has six stitches, or twelve meshes. All the needed information for the cross-stitch is given in the working diagram and color chart.

Although arrows mark the center of each row as the design was used, there is no reason why it should not be made larger if one wishes. Two pieces of monk's-cloth twenty-five by thirty inches are required for the cushion, and the design is worked in the center of one of them. The chair-back requires material seventeen inches wide and twenty-one inches long. Monk's-cloth frays very easily, so all edges should be overcast before the embroidery is attempted.

Floor-Cushion

The pad for this cushion should be stuffed very tight; in fact, contain at



DARK BROWN	■
LIGHT BROWN	×
ORANGE	△
YELLOW	▽
GREEN	●
BLACK	▼

Cross-Stitch in Gay Wools

A Floor-Cushion and Chair-Back

least half as much again as one would put in a sofa-cushion of the same size. It is a deep boxed affair, measuring fourteen by nineteen inches, and is nine inches high. It should fit very snugly into the cover. The corners of the pad are slightly rounded, while those of the cover are left square. The cover is not boxed, but has the corners gathered in to fit over the boxed cushion.

A row of dark-brown cross-stitches are worked all around where front and back of the cover are joined, and just above there is a broken row - two green stitches, miss four meshes, two green stitches, continuing to end of row. The square corners of the cover form the earlike tops of the tassels. These are made by running a gathering up close to the pad and then wrapping it firmly with orange wool. Double

Continued on page 52

Knitted Sports Accessories

The Golf Stockings

Materials:

5 oz. of four-ply Scotch tweed mixture - brown and fawn for the original

½ oz. each of plain brown and fawn

Set of No.12 steel knitting needles

Gauge: The stitch measure is seventeen stitches to two inches. The length of stocking from fold at top to the sole is nineteen inches; and the length of foot is ten and one-half inches.

With tweed wool, cast on 88 stitches - 30 on each of two needles and 28 on the 3d. Work 10 rounds in ribbing - knit 1, purl 1, working into the backs of alternate stitches in the 1st round. Change to brown wool and knit all around. Work 3 rounds of brown in the ribbing.

Change to stocking stitch (plain knitting) and work as follows:

1st round: Knit 5 stitches with tweed wool, 1 with brown, -:- 10 tweed, 1 fawn, 10 tweed, 1 brown and repeat from -:- around, ending with 5 tweed.

2d round: Knit 4 tweed, 3 brown, -:- 8 tweed, 3 fawn, 8 tweed, 3 brown, repeat from -:- around, ending with 4 tweed.

3d round: Knit 3 tweed, 5 brown, -:- 6 tweed, 5 fawn, 6 tweed, 5 brown, repeat from -:- around, ending with 3 tweed.

4th round: Knit 2 tweed, 7 brown, -:- 4 tweed, 7 fawn, 4 tweed, 7 brown, repeat from -:- around, ending with 2 tweed.

5th round: Knit 1 tweed, 9 brown, -:- 2 tweed, 9 fawn, 2 tweed, 9 brown, repeat from -:- ending with 1 tweed.

6th round: -:- Knit 11 brown, 11 fawn, and repeat from -:- around.

The 7th round is like the 5th round, 8th round like the 4th, 9th like 3d, 10th like 2d, and 11th like 1st.

In the next round, knit all around with brown wool. Then work 3 rounds in ribbing with the brown. Knit all around with tweed wool. Then work to a depth of 3 inches in the ribbing with tweed wool. In the next round purl all around, purling every 10th and 11th stitches together. Turn the top inside out.

Change to knit 3, purl 1 rib and work to a depth of 6 inches.

In the next round, knit 2 together at the beginning of the 1st needle, then work in ribbing as far as the last 3 stitches, then slip the 1st of these stitches, knit the next, pass the slipped stitch over the knit stitch, and purl the next. (This for the leg shaping). Work 7 rounds without shaping. In the next round decrease

as before. Continue decreasing in the same position every following 8th round until 64 stitches remain on the needles. Work to a depth of 3 inches even.

In the next round work the 1st 16 stitches to one needle, then slip the last 17 stitches of the round to the opposite end of the same needle; these 33 stitches are for the heel. Divide the remaining stitches to two



needles and leave for the instep.

Continue with the heel stitches, working in plain stocking stitch, and slipping the 1st stitch of every row. Purl 33 stitches, turn. Knit 32 stitches turn. Purl 31 stitches, turn. Knit 30 stitches, turn. Continue in this way until 10 stitches have been left at both ends of the needle. The last row will be purl 13 stitches, turn. In the next row knit 13 stitches, lift up the righthand side of the loop just before the 14th stitch and knit the 2 loops together, turn. In the following row, purl 14 stitches, lift up the loop just before the 15th stitch and purl the 2 together. Continue in this way, working 1 extra stitch onto each row until all 33 stitches are in a row again. Knit back 17 stitches, completing the heel.

Slip the 31 instep stitches to one needle. With a spare needle knit the remaining 16 stitches of the heel, knit up 2 stitches at the side of the heel. With a 2d needle rib across the instep stitches. With a 3d needle, knit up 2 stitches at the side of the heel, then knit the 17 heel stitches.

Now begin the instep shaping. Knit as far as the last 3 stitches of the 1st needle, knit 2 together, purl 1. Rib as usual across the 2d needle. On the 3d needle, purl 1, knit 2 together through the backs of the stitches, then knit to the end of needle. Work 1 round without shaping. Repeat the last 2 rounds 3 times more; 60 stitches remain on needle. Work a depth of 6½ inches even, or more or less according to the length of foot required.

Now begin the shaping of toe. In the next round, knit every 9th and 10th stitches together. Knit 2 rounds even. In the next round, knit every 8th and 9th stitches together. Work 2 rounds even. Continue in this way, decreasing in every following 3d round, with 1 stitch fewer between the decreases in successive decrease rounds until every 4th and 5th stitches have been knitted together. Run the wool through the remaining stitches, draw up and fasten off.

Work the second stocking in the same way. Turn the stockings inside out and press well with a hot iron over a damp cloth. Turn right side out, press again and fold over tops.

Tennis Socks

Materials:

2 oz. of three-ply knitting wool, white
½ oz. of contrasting color (red for the model)

Set of No.12 steel needles.

Gauge: The stitch measure is nine stitches to one inch. And the sock size is 9½.

Begin at the top by casting on 64 stitches with red wool, 20 stitches on each of two needles and 24 on the 3d needle. Work 3 rounds in knit 1, purl 1 rib, working into the backs of every alternate stitch in the 1st round. Change to white and purl all around. Continue in the ribbing with the white wool until the work measures 4 inches from the beginning. Change to stocking stitch and work a depth of 1 inch - 12 rounds in the original.

In the next round knit the first 17 stitches of the round to one needle, then slip the last 17 stitches of the round to the opposite end of the same needle. These 34 stitches are for the heel. Divide the remaining stitches to two needles and leave for the instep.

Now work the heel, always slipping the 1st stitch. Purl 34 stitches, turn. Knit 33 stitches, turn. Purl 32 stitches, turn. Knit 31 stitches, turn. Continue in this way until 10 stitches have been left at each side of the heel. The last row will be purl 14 stitches, turn. In the next row knit 14 stitches, then lift up the righthand side of the loop just before the 15th stitch and knit the 2 together, thus preventing a hole. In the next row purl 15 stitches, then lift up the loop just before the 16th stitch and purl the 2 together. Continue in this way, working 1 extra stitch at the end of every row until all 34 stitches are in a row again. Knit back 17 stitches, completing the heel.

Now slip the 30 instep stitches to one needle, take a spare needle and knit the remaining 17 stitches of the heel, then knit up 2 stitches at the side of the heel. With a 2d needle, knit the instep stitches. With a 3d needle, knit up 2 stitches at the side of the heel, then knit the 17 heel stitches.

Now begin the instep shaping. Knit 1 round plain. On the next round knit to the last 3 stitches of the 1st needle, then knit 2 together, knit 1. Knit the

2d needle without shaping. On the 3d needle knit 1, knit 2 together through the backs of the stitches, then knit to the end of the needle. Repeat the last two rounds 3 times more; 60 stitches remain on needle. Knit 62 rounds even. For larger or smaller sizes, arrange more or fewer rounds here.

To shape toe: In next round knit every 9th and 10th stitches together. Knit 2 rounds even. In the next round, knit every 8th and 9th stitches together. Knit 2 rounds even. Then knit every 7th and 8th stitches together, and 2 rounds even. Then knit every 6th and 7th stitches together, and 2 rounds even. Then every 5th and 6th stitches, and 2 rounds even. In the next round knit every 4th and 5th stitches together. Run the wool through the remaining stitches, draw up and fasten off. Work the second sock in the same way. Press the work on the right side with a hot iron over damp cloth. Fold the tops down.

The Scarf

To make a scarf fifty-four inches long, five ounces of a white wool giving fifteen stitches to two inches will be required, and a pair of No.5 bone needles. Use a large bone crochet hook for the fringe.

Begin at one end by casting on 61 stitches.

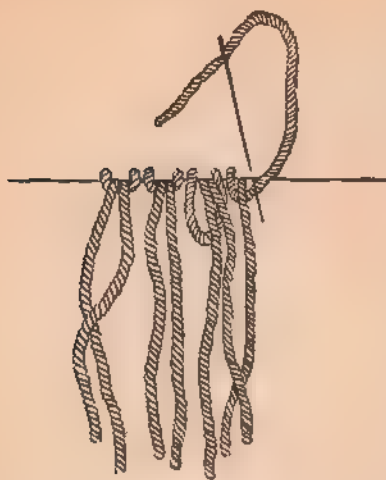
1st row: -:- Knit 2, purl 2, and repeat from -:- across, ending with knit 1. (On this 1st row knit into the backs of the cast on stitches.)

2d row: -:- knit 2, purl 2; and repeat from -:- across, ending with knit 1.

Repeat this last row until the work measures 54 inches from the beginning. Bind off.

For the fringe: Cut strands of wool about 12 inches long - or as long as desired - and knot 6 strands into alternate stitches across both ends of scarf.

Press the work lightly with a warm iron over a slightly damp cloth. Press the knots of the fringe well after drawing each one quite tight. Trim the fringe neatly.



strands of wool in the various colors cover one inch points of the material, and form tassels about six inches long. These in turn are wrapped with green wool just at the point of the monk's-cloth. The ends of the tassels are left slightly irregular.

Chair-Back

A row of the dark-brown pattern finishes the extreme edges of the chair-back. Fringe three and one-half inches deep is worked into the lower end as illustrated. The various-colored wools are used and arranged to form stripes.



SALT AND STARCH BEADS

Heat one-fourth cupful of salt; mix together one-eighth cupful each of water and cornstarch, and add perfume and coloring to please your taste; heat, add the salt and cook about three minutes. Mold immediately. To make the holes in beads, place them on a hatpin; allow them to dry, then string them as desired.

CROCHET (continued from page 31)

13th row: Same as 9th row.

15th row: Same as 11th row.

17th row: With red, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 29 tr, 1 puff, 29 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff. Turn.

19th row: With white, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 24 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 24 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff. Turn.

21st row: With red, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 19 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 19 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff. Turn.

23rd row: With white, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 14 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff, 14 tr, 1 puff, 4 tr, 1 puff, 4 tr, 1 puff. Turn.

25th row: Same as 21st row.

27th row: Same as 19th row. This row is the center of the mat; work each row from here in reverse order making 53 rows in all.

Striped Place Mat

This mat measures 9½x14 inches without fringe. It requires two 150 yard balls of each color - red, natural and black.

With black, make a chain about 16 inches long.

1st row: Make a dc in 4th ch from hook, -:- ch 1, miss 1, dc in next, repeat from -:- to end of row. Fasten off. At the beginning and ending of each row, leave a length of cotton about 4 inches for fringe.

2d row: Continuing with the black, work a dc in each space, chaining 1 between each dc. Fasten off.

3d row: Changing to natural, work same as 2d row.

Each row is worked the same using the following color guide: 1 red, 1 natural, 2 red, 1 natural, 3 black, 1 natural, 2 red, 1 natural, 1 red, 1 natural, 2 black, 8 natural, 2 black, 1 natural, 1 red, 1 natural, 2 red, 1 natural, 3 black, 1 natural, 2 red, 1 natural, 1 red, 1 natural, 3 black, -:- 2 natural for center. Continue in reversed order by following directions backwards from -:-.

In making fringe, take 4 threads and knot them together close to the edge of work, continue across. Then start at beginning again and take 2 threads from 1st knot and 2 threads from 2d knot, and knot them together about one-half inch down, and continue across. Do same on other end.

Bag

This bag with its wooden top

requires one 400 yard ball of natural and one 300 yard ball of each color, red and black.

With black, make a chain about 16 inches long.

1st round: Make a dc in 4th ch from hook, -:- ch 1, miss 1, dc in next, repeat from -:- to end of ch. Then continue, without turning, on opposite side of foundation ch, ch 1, work dc in 1st sp, -:- ch 1, dc in next space, repeat from -:- to end of round, ch 1.

2d round: Work a dc in each sp, chaining 1 between dc. Join with sl st in 1st dc. Draw out loop on hook and pass ball through to fasten off, but do not break thread.

3d round: Change to natural. Always fold bag when changing to new color so that each round begins at the side. Insert hook directly above beginning of 1st round, draw natural thread through, ch 1, and repeat 2d row.

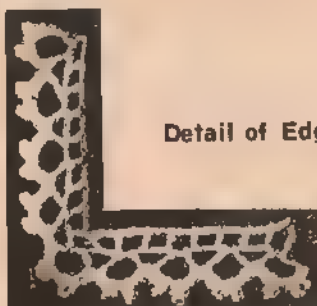
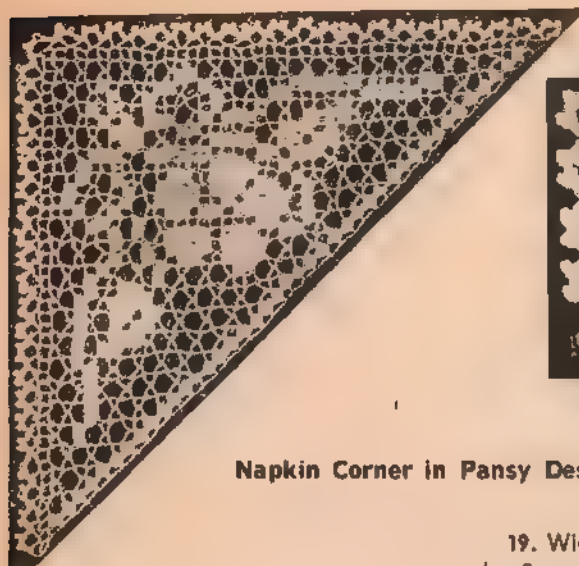
Work the same way, 1 round of red, 1 natural, 2 red, 1 natural, 3 black, -:- 1 natural, 2 red, 1 natural, 1 red, 1 natural, 2 black, 8 natural, 2 black, 1 natural, 1 red, 1 natural, 2 red, 1 natural, 3 black, 1 natural, 2 red, 1 natural, 1 red, 1 natural, 3 black -:-. Now work with natural 2 rounds for center, then continue in reversed order by following directions backwards from -:- to -:-.

From now on, work only half way around, to have an opening on each side. With black, work to middle of round, then ch 2, and turn, work to beginning of previous row, ch 2, turn, work 1 more row and drop thread. Pick up natural and work 1 row on right side of bag, then with red, work 1 row on right side and 1 row along inside of bag. Continue in this way, starting rows wherever the thread was dropped and work 1 row of natural, 1 red, 1 natural, 2 black. Sl st along side and work other half of top the same way.

For the tabs: With natural -:- (ch 1, dc in next sp) 5 times, ch 15, dc in 4th ch from hook, (ch 1, miss 1, dc in next) 5 times, ch 1, dc in top of next dc, dc in next sp of last row, repeat from -:- to end of last row. Sl st along opening and work tabs on other side in same way. Pick up red, (ch 1 and dc) in each sp along top of bag and around tabs, working 3 dc with 1 ch between at end of tabs and omitting ch at corners. With black (ch 1, dc) in each sp, omitting ch at corners.

Slip tabs over a wooden frame and sew down.

Napkin-Corner, Pansy-Design



Detail of Edge

Napkin Corner in Pansy Design

With crochet cotton, No.60, finer or coarser, if preferred, make a chain of 8 stitches.

1. A tr in 1st st of ch, forming 1st sp.

2. Ch 5, miss 2, 1 tr, ch 2, a d tr in same place.

3. Ch 6, tr in top of d tr, 2 tr under 2 ch and tr in tr, -:- 1 sp (of ch 2, miss 2, 1 tr).

4. Two sp (ch 5 for 1st sp of row), -:- 3 more tr under 2 ch, ch 2, a d tr in same place.

5. Widen (like 3d row to -:-), 1 lct of ch 3, miss 2, 1 dc in next, ch 3, miss 2, 1 tr, 1 sp.

6. One sp, 1 bar of ch 5, miss 5, 1 tr, -:- 1 sp, widen (like 4th from -:-).

7. Widen, 1 bar; edge (like 5th from -:-).

8. Edge (like 6th to -:-); 1 lct, 1 sp, widen.

9. Widen, 1 lct, 1 bar; edge.

10. Edge; 4 tr, 1 sp, 1 bar, 1 sp; widen.

11. Widen, 1 bar, 1 lct, 1 sp, 4 tr; edge.

12. Edge; 1 sp, 4 tr, 1 bar, 1 lct, 1 sp, widen.

13. Widen, 1 lct, 1 bar, 1 lct, 4 tr, 1 sp; edge.

14. Edge; 1 sp, 4 tr, 1 bar, 1 lct, 1 bar, 1 sp, widen.

15. Widen, (1 bar, 1 lct) twice, 4 tr, 1 sp; edge.

16. Edge; 1 sp, 4 tr, (1 bar, 1 lct) twice, 1 sp, widen.

17. Widen, (1 lct, 1 bar) twice, 1 lct, 1 sp, 4 tr; edge.

18. Edge; 4 tr, 1 sp, 7 tr, (1 lct, 1 bar) twice, 1 sp, widen.

19. Widen, (1 bar, 1 lct) twice, 10 tr, 2 sp, 4 tr; edge.

20. Edge; 4 tr, 2 sp, 4 tr, 1 sp, 7 tr, 1 sp, 1 lct, 1 bar, 1 lct, 1 sp, widen.

21. Widen, 1 lct, 1 sp, 13 tr, 2 sp, 4 tr, 1 sp, 7 tr, 2 sp, 4 tr; edge.

22. Edge; 4 tr, 1 sp, 1 bar, 10 tr, 1 sp, 4 tr, 1 sp, 1 bar, 1 sp, 4 tr, 1 bar, 1 sp, widen.

23. Widen, 1 bar, 1 lct, 4 tr, 1 sp, 7 tr, 1 bar, 4 tr, 1 sp, 7 tr, 1 lct, 4 tr, 1 sp; edge.

24. Edge; 1 sp, 4 tr, 1 bar, 1 lct, 4 tr, 2 sp, 13 tr, 1 sp, 1 bar, 1 lct, 1 sp, widen.

25. Widen, 1 lct, 1 bar, 7 tr, 1 sp, 13 tr, 2 sp, 4 tr, 1 bar, 1 sp, 4 tr, 1 bar; edge.

26. Edge; 1 lct, (1 sp, 4 tr) twice, 1 bar, 4 tr, 1 sp, 7 tr, 1 sp, 13 tr, 1 sp, 1 bar, 1 sp, widen.

27. Widen, 1 bar, 1 lct, 1 sp, 13 tr, 1 sp, 4 tr, 1 sp, 10 tr, (1 sp, 4 tr) twice, 1 sp, 1 bar; edge.

28. Edge; 1 lct, (1 sp, 4 tr) twice, 1 sp, 13 tr, 2 sp, 10 tr, 1 lct, 1 bar, 1 lct, 1 sp, widen.

29. Edge; (1 lct, 1 bar) twice, 1 lct, 2 sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, 2 sp, 7 tr, 1 sp; edge.

30. Edge; 4 tr, 2 sp, 4 tr, 1 lct, 4 tr, 1 sp, 1 lct, 1 sp, 4 tr, 1 sp, 7 tr, 1 sp, (1 lct, 1 bar) twice, 1 sp, widen.

31. Widen, (1 bar, 1 lct) twice, 1 bar, 10 tr, 2 sp, 7 tr, 2 sp, 4 tr, 1 sp, 4 tr, 1 lct, 1 bar, 4 tr, 2 sp.

32. Two sp, 4 tr, 1 lct, 1 bar, (4 tr, 1 sp) 13 tr, 1 sp, 10 tr, (1 lct, 1 bar) twice, 1 lct, 1 sp, widen.

33. Widen, (1 lct, 1 bar) 3 times, 1 sp, 7 tr, 1 sp, 13 tr, 1 sp, 4 tr, 1 bar, 4 tr, 2 sp, 4 tr; edge.

34. Edge; 4 tr, 2 sp, 4 tr, 1 lct, 4 tr, 2 sp, 7 tr, 1 sp, 1 lct, 1 bar, 7 tr, (1 bar, 1 lct) twice, 1 bar, 1 sp, widen.

35. Widen, (1 bar, 1 lct) twice, 10 tr, 1 sp, 1 bar, 7 tr, 1 bar, 1 lct, 1 bar, 1 sp, 4 tr, 1 bar, 10 tr, 1 sp; edge.

36. Edge; (1 lct, 1 bar, 7 tr, 1 bar) twice, 1 lct, (7 tr, 1 sp) twice, 1 lct, 1 bar, 1 lct, 1 sp, widen.

37. Widen, (1 lct, 1 bar) twice, 1 sp, 4 tr, 1 sp, 10 tr, 1 bar, 1 lct, 1 bar, 1 sp, 7 tr, 3 sp, 10 tr, 1 sp, 1 bar; edge.

38. Edge; 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, 2 sp, 4 tr, 1 sp, 10 tr, 1 lct, 1 sp, 16 tr, (1 lct, 1 bar) twice, 1 sp, widen.

39. Widen, (1 bar, 1 lct) twice, 1 bar, 4 tr, 1 sp, 1 bar, (1 lct, 1 sp, 4 tr) twice, 1 lct, 1 bar, 1 sp, 4 tr, 1 bar, 4 tr, 2 sp, 4 tr; edge.

40. Edge; (1 lct, 4 tr, 1 sp) twice, 1 lct, 1 bar, 4 tr, 1 sp, 1 bar, 1 sp, 7 tr, 1 sp, 1 lct, 1 bar, 1 sp, 16 tr, 1 bar, 1 lct, 1 sp, widen.

41. Widen, 1 lct, 1 bar, 7 tr, 1 bar, 1 lct, 1 sp, 19 tr, 1 sp, 1 bar, 1 lct, 1 bar, 4 tr, 2 sp, 7 tr, 1 sp, 1 bar, 1 lct, 1 bar; edge.

42. Edge; (1 lct, 1 bar) twice, 1 sp, 7 tr, 1 sp, (1 lct, 1 bar) 6 times, 1 sp, widen.

43. Widen, (1 bar, 1 lct) 10 times, 1 sp.

44. Forty-two sp, widen. This completes the triangle. Work the edge without breaking the thread.

45. Ch 3, a tr in next sp, ch 5, tr in same sp, -:- miss 1 sp, 2 tr separated by 5 ch in next; repeat along the two straight sides of the triangle.

46. Under each loop of 5 ch work 3 dc, picot of 3 ch, 2 dc, picot, 3 dc.

This corner is used on but one corner of the napkin, the edge extending entirely around it. This may be added, if preferred, after the triangle is in place, and may be worked into the edge of the linen or on a chain. Or, if preferred, the row of foundation-spaces may be made without the chain, thus: Join to widened space at end of 44th row, chain 5, treble under double treble, -:- chain 5, turn, miss 2 stitches, treble in next; repeat from -:-; at corner ch 5, tr in same place with last treble, and continue along the next side.

The edge, with corner, may be used for handkerchiefs or other articles for which a neat, simple trim is desirable: Make first the row of spaces, turning the corner with chain 5, treble in same stitch with last treble; or make a straight row of spaces, and full slightly at the corner. The second and third rows are worked as directed for the edge of the triangle.

Chair-Back or Panel in Filet



Chair-Back or Panel in Darned Filet

Emulating its twin, filet-crochet, "real filet", so called as a matter of distinction between the two, comes in for a large share of prestige. It is variously named "Filet Guipure", "Darned Filet" and, as a later appellation, "Gitteryl Embroidery", and its uses are as varied as are those of our familiar filet-crochet, which, indeed, took its name from its far more ancient and aristocratic relative because of the decided resemblance between the two. Both consist of a foundation of open meshes or spaces, with the design in solid work - plain, close trebles in the one, while real filet has the design put in with a needle, either in darning- or cloth-stitch, by weaving over and under the mesh- or space-bars. It is most fascinating work, and she who does not understand the use of the netting needle and mesh stick, and who may not be able to obtain the readymade netting, will be glad to know that a foundation of crocheted spaces, worked in the usual way, will serve quite as well. It is used for the chair-back shown, an unusually attractive example of the work. Any cross-stitch design or working chart may be copied in this,

as in filet-crochet, by following a few simple rules.

For the foundation of the piece illustrated, ecru was used, and the design darned with a soft, lustrous thread, in white. A fine linen thread, unbleached, is very lovely for the space-work, as it is so crisp and firm, and linen floss may be used for the darning with equally satisfactory results. These materials are, however, a matter of choice on the part of the worker. If preferred, the design may be darned in with the same thread used for the foundation; but this does not "fill" as prettily and smoothly as does the softer quality.

Make a chain of 347 stitches.

1. A tr in 8th st from hook for 1st sp, 113 more sp (of ch 2, miss 2, 1 tr). Or the 1st row of sp may be made as follows, eliminating the long foundation-ch: Ch 8, miss 1, 1 tr, -:- turn; ch 5, tr in 3d st of previous ch, and repeat from -:- for the requisite number of sp.

2. One sp (ch 5 for 1st sp of row), 340 tr, ch 2, a t tr in same st with last tr (to widen 1 sp).

3. Ch 7, tr in t tr and in 3 following

st (to widen), -:- 112 sp; edge (of 4 tr, 1 sp).

4. Edge (of 1 sp, 4 tr); 113 sp, -:- 4 tr, ch 2, t tr in same st with last tr (to widen).

5. Widen (like 3d to -:-), 114 sp; edge.

6. Edge; 115 sp; widen (like 4th from -:-).

7. Edge; 116 sp; widen.

8 to 23. Edge; 116 sp; edge.

24. Edge; 115 sp, -:- 4 tr, miss 2, t tr in next (to narrow); this leaves the work ready to start next row without slip-stitching over 1 sp, which may be done, if preferred.

25. Edge; all sp; edge.

26. Edge; all sp; narrow (like 24th from -:-).

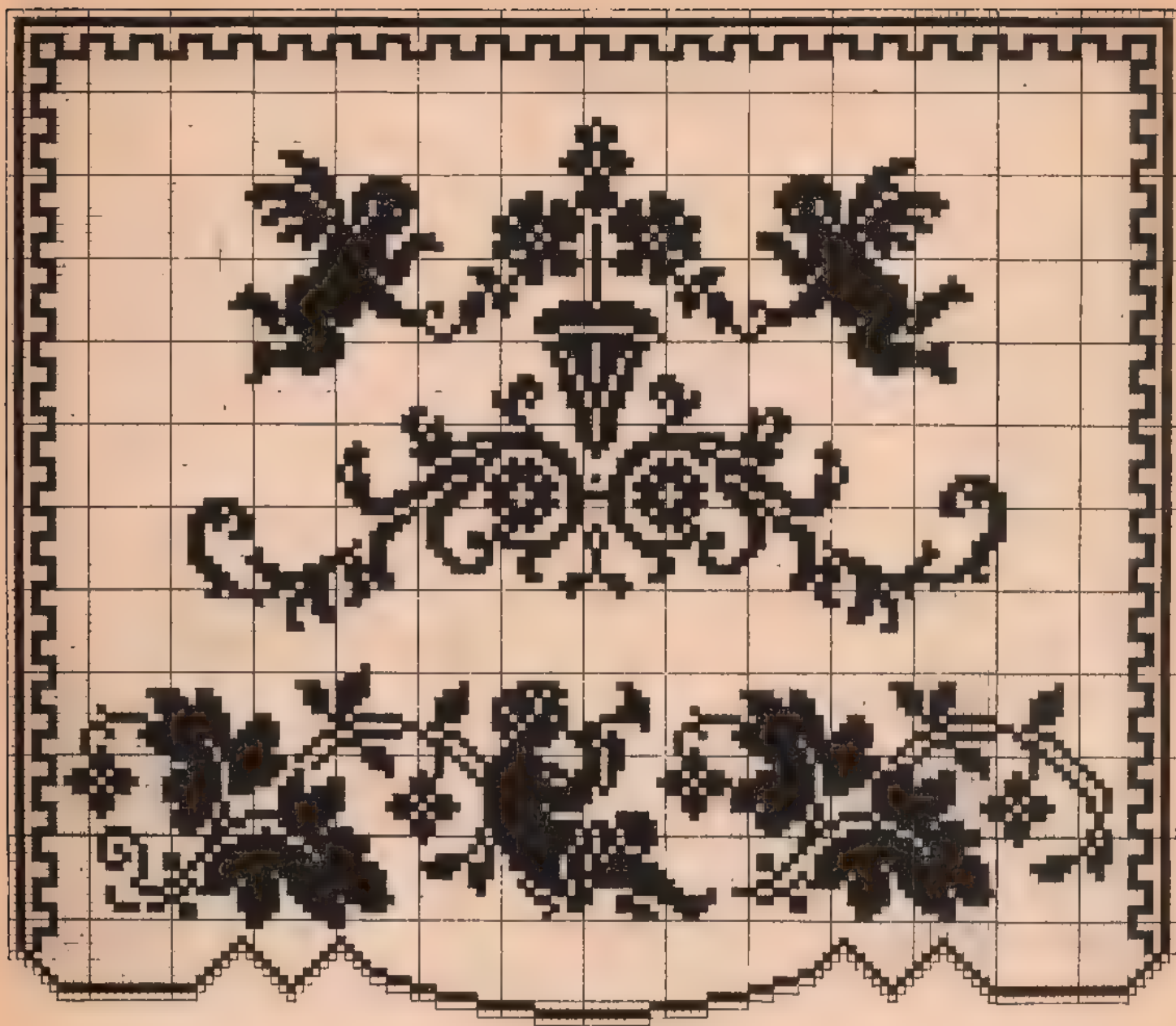
27, 28. Same as 25th and 26th rows (decreasing 1 sp each row).

29. Edge; 110 sp; edge. This row comes between points.

Continue as directed, widening at end and beginning of next 6 rows, and narrowing the other side of point to correspond. The 41st row is even, like 29th; the next 4 rows are widened, then 1 row even, (widen 1 row and do 2 rows even) twice, widen 1 row, 4 even, (widen 1, 6 even) twice, which brings you to the 71st or middle row of the design; now reverse the work to 1st row, only narrowing instead of widening and, of course, widening the rows corresponding to those previously narrowed.

The foundation completed, the next thing is to stretch it evenly in a frame of proper size, wound with narrow strips of cloth or tape for sewing the netting to; embroidery hoops are sometimes used, but if the piece is large this necessitates several changes, and the work is not likely to be so smooth and even. Some workers baste the foundation upon enamel cloth or several thicknesses of heavy paper, as for Battenberg lace, and this plan works fairly well.

The darning stitches must all run in the same direction in order to secure the best effect; those used for the design run up and down or lengthwise, as do those of the border across the top; those of the side border, worked to correspond, run the other way, but this is not necessary. A little description of the method will be all that is required, as it is the same throughout. Beginning at the lower right-hand corner, join the thread to top of 4th treble of 3d row;



weave over and under, back and forth, until the next to last space of 4th row is filled, the number of times depending on the size of thread; fill the next space in same way, then weave over the 1st 2 chain or space-bar, under next, over next, under next, back over same bar, and continue until 3 spaces are filled; fill the 2 spaces at left of 3d space as you did the first 2 spaces, then 3 spaces toward the edge, and repeat from beginning until the top is reached. After filling the last 3 spaces outward, fill the next 3 spaces of 3d row in same way, horizontally, to the left, bringing you to within 1 space of the edge, fill 2 spaces inward, then 3

spaces to the right, cornering to the last vertical line. Continue as before across the top, turn the corner and work down the other side.

The darning of the design is done in the same way. Tie the thread securely at the intersection of corner of space where the work is to be started, following the working chart cut the end close, and begin darning from right to left, passing over and under each bar in turn for as many spaces as are indicated by the design; then take the next section in the same way, and so on.

The spaces of the edge are filled with doubles, using the darning thread; work 2 doubles in each of 3

spaces, 1 in next, chain 3, double in same space, and repeat; in each corner space make 2 doubles, picot, 2 doubles.

The chair-back is very lovely, in filet-crochet. Make the first 3 rows as directed.

4. Edge; 1 sp, (13 tr, 2 sp) 18 times, 10 tr, 1 sp, widen (like 4th from -:-).

5. Widen, 4 sp, (4 tr, 2 sp) 36 times, 4 tr, 1 sp; edge.

6. Edge; 1 sp, 4 tr, (2 sp, 13 tr) 18 times, 5 sp; widen.

This completes the border along one side. The widening and narrowing are done as directed for the foundation, and the working-chart followed as indicated.

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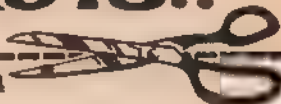
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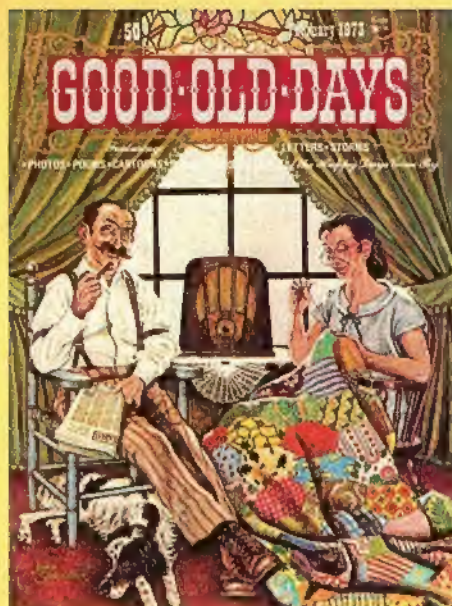
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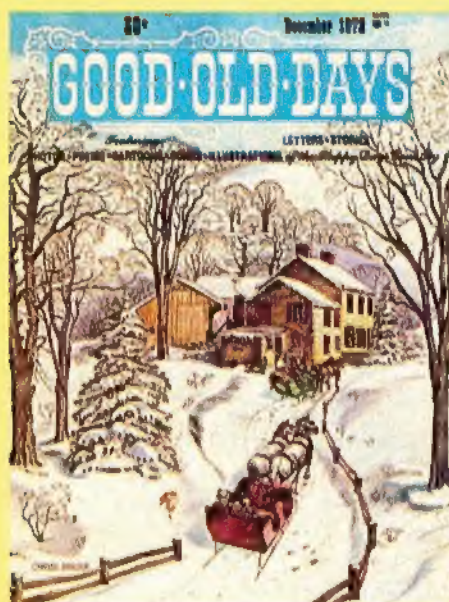
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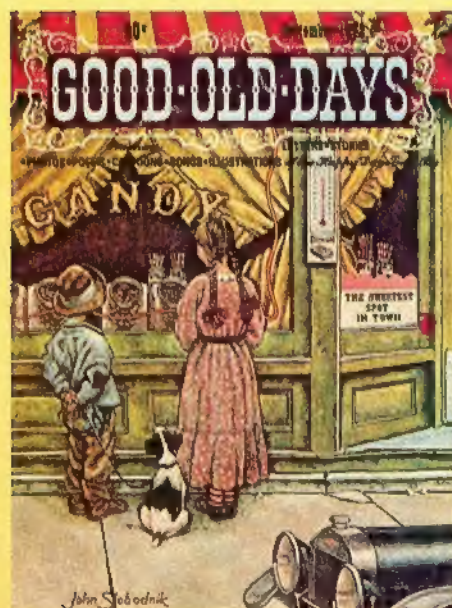
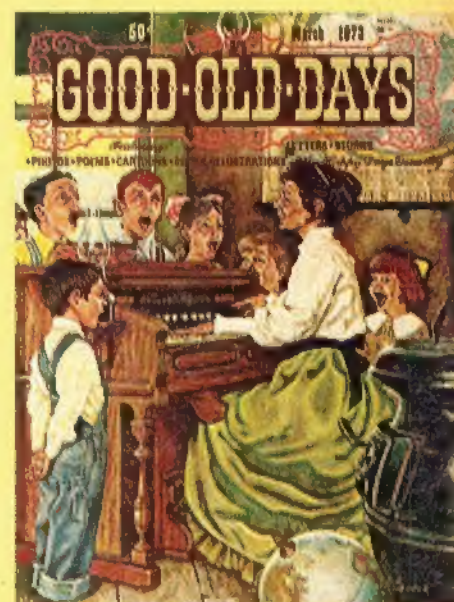
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